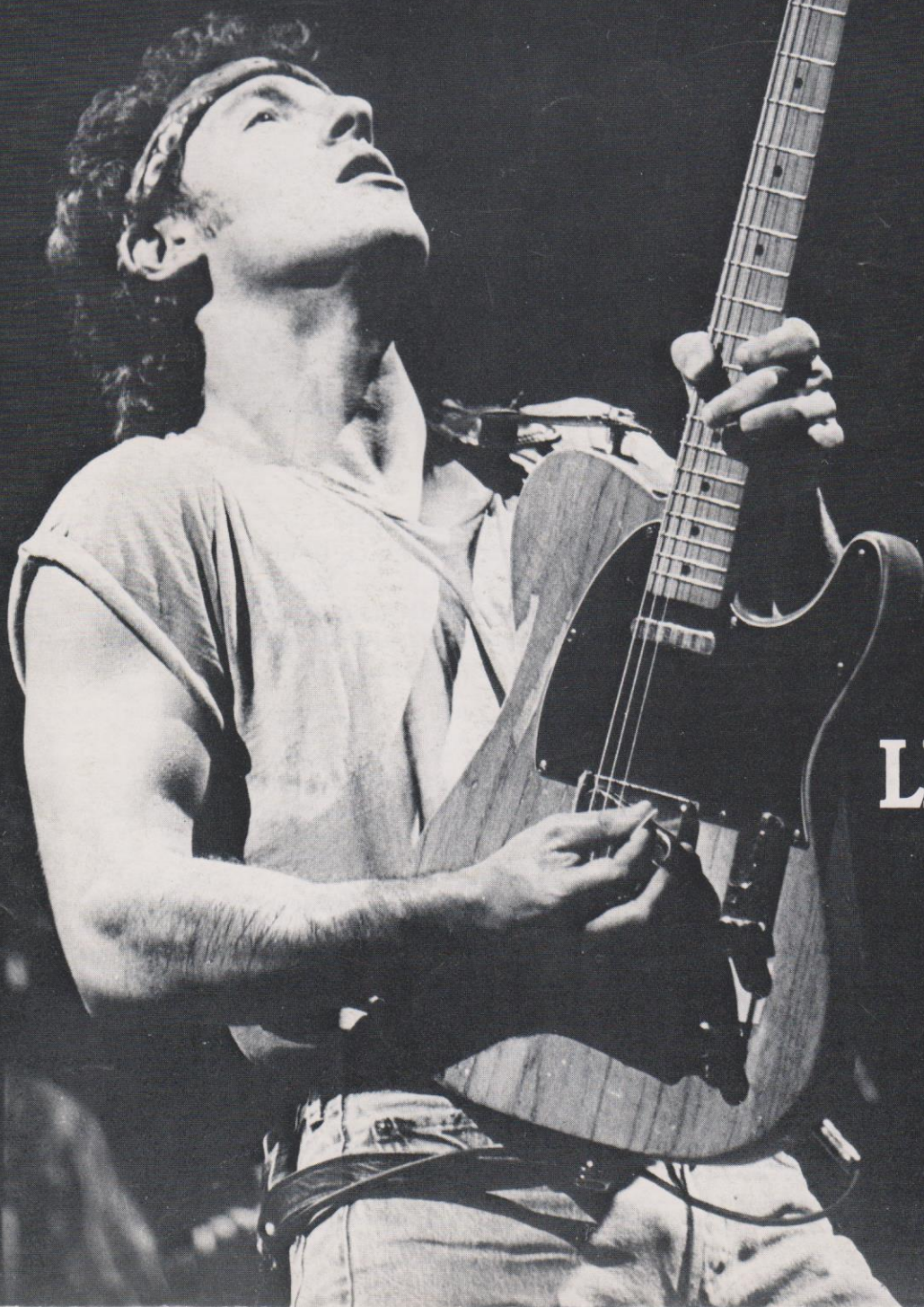


THE SPRINGSTEEN TOUR ROLLS ON!

FALL 1984  
VOLUME 3, #3

USA \$2.50  
NUMBER 11

# Backstreets



## LIVE IN THE PROMISED LAND

- Tour date info
  - Mighty Max interview
  - New band interviewed
  - John Eddy revs up
  - How to get tickets
  - The Boss on video
- PLUS MUCH MORE!



# T SHIRTS



**Third printing now available!**  
Bright colored type on a white shirt with Backstreets' logo. Professionally printed on 50/50 shirts for long wear and premium quality (minimal shrinkage).

**Only \$7 each**  
(add \$1.99 for shopping the US)  
(add \$2.99 for shipping overseas)  
Specify small, medium, large or extra large.

**Special edition just out!**  
Hot pink type on a black t-shirt says "Backstreets, the Boss Magazine For Bruce Fans." Limited edition, so order soon. Professionally printed on 100 percent cotton t-shirts (some shrinkage).

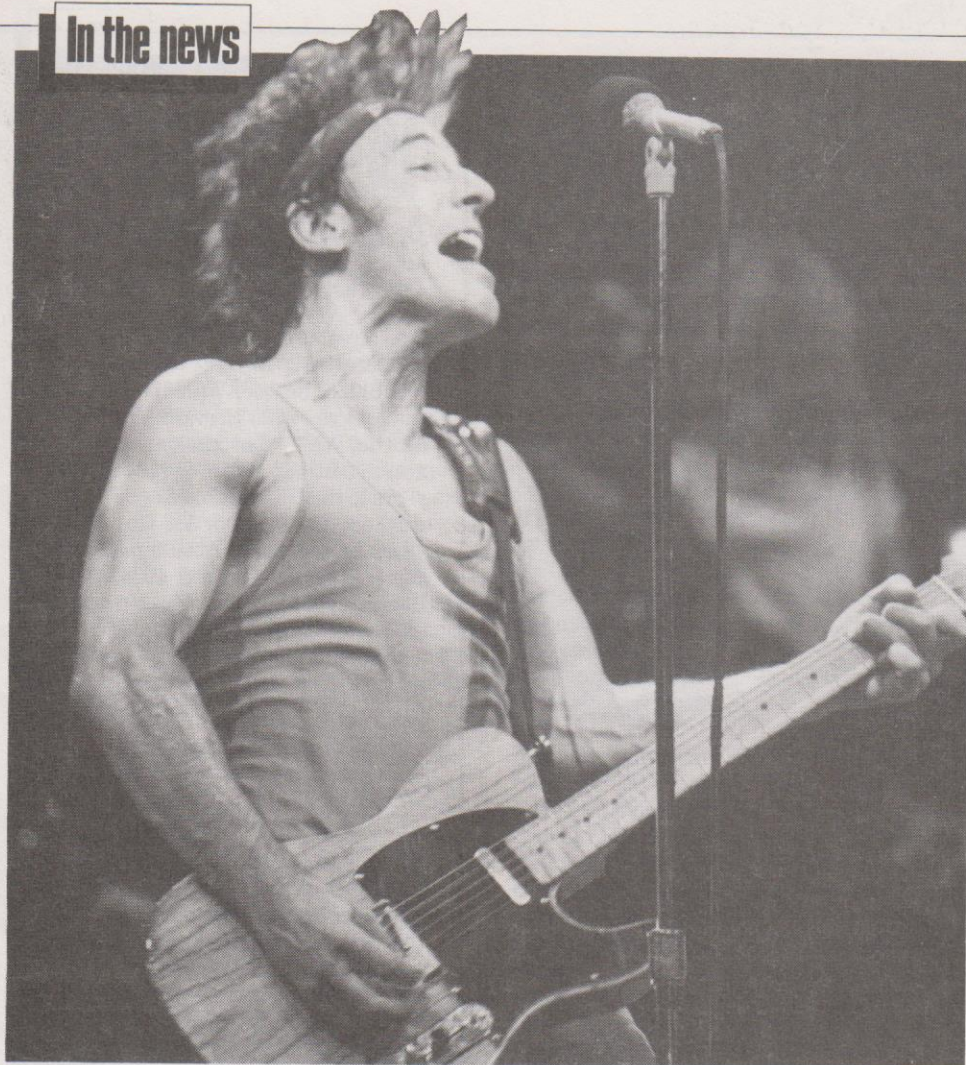
**Only \$9 each**  
(add \$1.99 for shipping in US, Canada)  
(add \$2.99 for shipping overseas)  
Available only in medium, large and extra large.

# Backstreets

PO Box 51225 Seattle, WA 98115 U.S.A



## In the news



## Tour moves west, then south

ONE OF THE BEST-KEPT SECRETS IN America this year is the itinerary of the Bruce Springsteen and the E Street Band tour. The first leg of the tour began June 29 in St. Paul and ended the 25th of September in Buffalo. Along the way Springsteen played 48 dates in a rather strange travel pattern concentrating on the midwest and the northeast.

The second leg of the tour begins Oct. 15 in Vancouver, Canada, followed by two dates, October 17 and 18, in Tacoma, Washington (adjacent to Seattle) and then Oakland, California on October 20, 21 and 23. Next are a scheduled, but not yet confirmed, five dates in Los Angeles (25, 26, 28, 29 and 31). From there the itinerary is less certain—as of our deadline in the middle of September no other dates had been confirmed.

A spokesperson from Springsteen's office did say, however, that the tour would continue through the west and southwest through the end of 1984. This leg of the tour will go to the end of January, according to Springsteen's management, followed by "quite a long break" and then a trip overseas, first to Australia, then Japan, and finally to Europe late in the spring.

Unlike Springsteen tours of the past, this one has not followed much of a logical pattern, jumping around geographic regions with seemingly

little concern for proximity. A rough band tour schedule lists these cities in this order (though no dates): San Diego; Tempe, AZ; Denver; St. Louis; Ames, IA; Lincoln, NE; Kansas City; Oklahoma City; Austin, TX; Dallas; Houston; Baton Rouge; Biloxi, MS; Birmingham, AL; Murfreesboro, TN; Lexington, KY; Memphis; Atlanta; Miami; Orlando; Hampton, VA; Providence; Charlotte, NC; Greensboro, NC; Columbia, SC; Syracuse, NY; and Nassau, NY.

That order would follow rumors we've heard and the list of dates as printed on the back of some of the t-shirts sold at shows early in the tour. Our guess is that Springsteen will play the west through the middle of November, swing south to Texas in December, then up to the midwest and finally back to the northeast in January. There has been much speculation of a New Year's Eve show at the Nassau Coliseum and sources at that hall confirmed that a concert (they won't say which concert) is booked for four dates at that time.

Springsteen himself told us this tour would go on for at least another year. Other sources in the band confirmed that there were at least tentative plans for a third swing through the US, after the overseas leg, where the band would play some major markets once again and also hit some of the secondary markets. 🎸

## Some advice on tickets

FINDING A GOOD TICKET TO A BRUCE Springsteen show this year hasn't been exactly easy—Springsteen has been undergoing a massive upsurge in popularity and it's no longer a secret that his concerts are the best in rock 'n' roll. Almost every show has been sold out and the scalpers have been making hundreds of thousands of dollars.

We can't help you get tickets but after seeing more than a dozen of the Springsteen shows we can offer some advice that might help you in your quest. First, before tickets even go on sale, prepare yourself: Keep a bunch of cash around and hook up with a few of your friends to listen to the radio at all times—in most cities ticket announcements have been made on the radio the day they went on sale. Figure out in advance where ticket outlets are and try to find the one that is least crowded. Most cities have charge by phone numbers enabling you even to get tickets in far away cities if you have the proper plastic. Even if all that fails, don't beware.

Of the thirteen shows we saw early in the summer, three of them (the two Alpine Valley shows and one Cincinnati) weren't even sold out—you could buy tickets the day of the show at the box office. In New Jersey, shows will undoubtedly be sold out, but in Humptulips, North Dakota, you might have some luck. Also, at almost every single show, Springsteen holds back some tickets to put on sale the day of the concert to help discourage the scalpers. If you don't have tickets, get to the box office early the day of the show and wait—chances are you'll have some luck. In a few rare instances Springsteen's road crew has even come out from backstage and sold a few unused promo tickets to the crowd.

Scalping has been particularly awful this tour but there have been a few exceptions. At about half of the thirteen shows we saw there were so many scalpers that tickets could actually be obtained for less than the cover price—at one show there were so many scalpers tickets were bringing \$5 at the most! Don't count on this, though—the first two Largo shows were over-scalped and tickets were selling for \$10, but for the second two shows you couldn't buy a ticket for \$50.

We've heard more than a few horror stories of people paying literally thousands of dollars for good seats, which makes us sick. Good seats are nice but it's our assertion that bad seats for \$15 are better than \$1000 front row seats. Much of the problem this time around has been caused by Springsteen himself—his habit of selecting young women from the first row to dance with on "Dancing in the Dark" has greatly inflated the price young women are willing to pay for these seats. The solution is simple, though: Bruce, start picking dancing partners from other rows and other sections of the arena. 🎸



## On the backstreets

**B**Y FAR THE MOST FREQUENT QUESTION I'm asked at cocktail parties, when people find out I edit an entire magazine revolving around Bruce Springsteen, is just what Mr. Springsteen thinks about this effort. This summer, on several occasions, I had the chance to ask Springsteen about this face to face—once sitting in a hot tub with him in Cleveland, Ohio—and every time he responded with a wide grin, always saying something like "Well, everybody's sure talking about it." My guess is that he didn't want to seem to give the magazine any sort of endorsement though if *Backstreets* were something he didn't like, he certainly had ample opportunity to tell me so—he did in fact tell me to get lost in Largo, Maryland, but perhaps that had more to do with my continually asking him for an interview with *Backstreets* (he said, "Well, I don't know . . .") and asking him to play "Roulette" ("We don't know that one," he says every time I ask).

In any case this is a magazine for Springsteen fans though the vision behind it strives for a quality that matches Springsteen's music. For readers new to this unique magazine let me emphasize here—as I've promised Mr. Springsteen I will point out in every issue of *Backstreets*—this is not an "official" fan club type publication (there is no "official" Springsteen fan club, by the way) and the opinions expressed herein reflect that (particularly my rip of that awful-piece-of-shit "Dancing in the Dark" 12"). To further that point, *Backstreets* will also no longer bill itself as "The Springsteen Magazine," preferring instead "The Boss Magazine For Bruce Fans," which more accurately reflects the fact that this is a magazine by and for fans of Springsteen's music.

Despite the limited editorial focus, *Backstreets* is a magazine that strives for excellence in writing, photography, design and gusto and in some small level, I hope, achieves this. Watching all the instant publications spring up around Michael Jackson gave me a clearer sense of what I want this magazine to be: As opposed to one of those ripoff pieces of trash, I'd like to see *Backstreets* develop into more of a scholarly journal where some of Springsteen's obsessions with the American Experience are routinely explored. This is not an instant magazine that's popped up to respond to Springsteen's sudden popularity—it started four years ago and I personally would like nothing better than for Springsteen to alienate nine-tenths of his audience so I could see him again in small concert venues. *Backstreets* has been fueled exclusively by my fanaticism and that of its readers and from that energy alone it exists. Despite a growing readership the magazine still loses money and if and when it ever does turn a profit, any funds not put back into improving the magazine will be donated to the Vietnam Veterans of America, an organization Springsteen has played benefit concerts for. There are plenty of people out there ripping off Bruce Springsteen's name—*Backstreets* is not and never will be one of them (so come on Bruce, give us an interview!).

Now a few pieces of business: If you're moving please tell us in advance—the post office doesn't forward second class mail so if you move you're out of luck unless we know before your issue is mailed. If you write to notify us of a change of address please include your old address (and your mailing label). I've been deluged with mail about the issue of *Backstreets* being mailed in envelopes—this issue will be in those precious envelopes but this will be the last. It's simply too expensive and takes absolutely forever to seal all those envelopes—I know it protects the magazine and all, but it's a luxury that no other magazine in America affords, so why expect *Backstreets*? We will, however, go a wraparound protective sheet like the *New Yorker* which should be just as good as envelopes. Overseas mail will continue to be in envelopes just because the Italian post office really will destroy the magazine if given the chance.

The new slick paper format instituted with Number 10 proved to be about twice as expensive as I had thought (with increased mailing costs, etc.) but it's still something we plan to stick with. Which means more than ever we need your continued support (remember, you can renew at any time and add another four or eight issues onto your current subscription). If you've got friends who share your musical tastes you couldn't find a better Christmas gift than a subscription (we'll even send them a super neat Christmas card for you. Also, anyone who wants to help distribute brochures for the magazine in your local record store or at a concert, please let us know. Having minimal advertising usually spells doom for a magazine (we won't accept ads from bootleggers, who seem to be the only businesses interested in advertising with us), so subscriber support is essential.

Still on business, we've gotten a rash of bad checks recently, so unfortunately we'll have to delay any orders paid for with checks for three weeks—other orders are filled in 48 hours. Answers to other commonly asked questions: Yes, issue one really is completely sold out (a few of the other back issues are very close to being so) and no, we won't tell you where to buy bootlegs, so don't bother asking (go to New York City where they have every form of vice you'd ever want). Also once again, if you're writing with a question, a self-addressed-stamped-envelope will greatly increase your chances of getting a quick response. We're always looking for reader contributions in the form of articles and photographs but please include SASE if you want them back.

This summer has been an eventful period of my life and for the magazine and there are a whole cast of characters that deserve special thanks. They include Sarah Erwin, Cary Judd, Jan Willis, Rick Rodarte, Chris Higgins, Jim Ragsdale, Bill Lammers, Cathy Cross, Frank Erwin, George Travis, Kevin O'Brien, Jenny Juristo, David Barry, David Denenberg, Martin Venturo, Randy Surfer and many others too numerous to mention. No Surrender . . .

Charles R. Cross

## Backstreets

### A BOSS MAGAZINE FOR BRUCE FANS!

Backstreets (USPS 712650) is published quarterly by Backstreet Records, PO Box 51225, Seattle, WA 98115, USA with offices at 723 Harvard Ave. E., Seattle, WA — subscriptions are available for \$10 a year or \$18 for two years in the US and Canada (US funds only) and \$15 a year or \$26 for two years for overseas airmail service. All contents are Copyright © 1984, Backstreets Magazine. Please address all correspondence to PO Box 51225, Seattle WA 98115.

Second class postage paid at Seattle, Washington. POSTMASTER: Please send all address changes to Backstreets, PO Box 51225, Seattle, WA 98115.

#### Editor:

Charles R. Cross

#### Essential Editors:

Billy Ramone, Kathleen Gammon

#### Contributors:

Steve Reed, Andy Reid, Stu Reid, Donna Reed, Art Chantry, Scott McCaughey, Jan Willis, Jasmine Beach, Martin Venturo, Jim Ragsdale, Steven Semararo, Sarah Erwin, Donna Fenton, Sue Stack, Vera Dehnke, Patrick Sjöberg, Wendy King, Mitch McGeary

And special thanks to the many others, all rockers, without whose help this wouldn't have been possible. Special thanks to Rex Rystedt for his help and to Kathleen Gammon for help and support beyond the call of duty.

Front cover photo: David Denenberg

"My brain takes a vacation  
just to give my heart more room.  
For one kiss darlin',  
I swear everything I would give,  
'cause she's a walkin' talkin'  
reason to live,  
Ooh, ooh, I got a crush on you . . ."

## Off the wall

The back cover of this issue features our usual Off the Wall section, this time with the fantastic Japanese Born in the USA promo poster. The original is in full color and is three feet by four. It ranks with some of the other Japanese posters as one of the finest Springsteen posters.

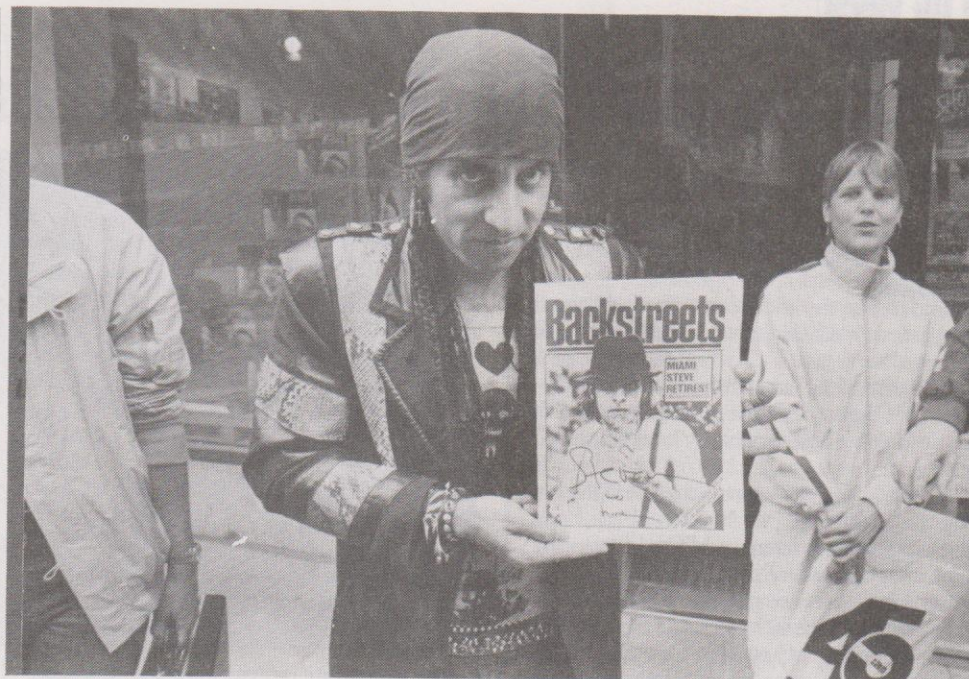


## On lips

**A**BOUT THE AWFUL RUMOR WE REPORTED last issue that this may well be Bruce Springsteen's last tour: We had the chance to ask Mr. Springsteen, face to face in a hot tub in Cleveland, and you can rest assured, as he tells us there's no truth in it. "We're going to be on the road for a long time," he said. "This is what I've been doing since I was a kid and I don't ever plan on stopping." He said it with a smile, though as the tour winds on the physical demands of touring will no doubt get to him. Springsteen is in fantastic shape due to a regimen of running and weight training. He told us he had to stop running while touring just because the shows themselves are so exhausting . . . How did Springsteen get into such great shape? He's been working out for the better part of a year now. While in Jersey he works out at a local YMCA and on the road he's been stopping into various health clubs to pump a little iron. When he goes to a health club he takes along free tickets to the shows and usually gives out autographs . . .

**SIGHTINGS:** Prince showed up at the St. Paul show and talked to Bruce for some time. Springsteen reportedly asked for permission to do "Little Red Corvette" and Prince gave it—supposedly Springsteen will add it as an encore later in the tour . . . In Chicago Bruce and entourage rented a bowling alley (one still warm from a dazzling display of bowling just five hours earlier by the travelling editors of *Backstreets*) and had a party with pizza, Indian and Chinese food. Obie, Bruce's housekeeper/underwear washer, has been keeping him in food throughout this tour. You can see her every day at three p.m. running through the hotel with a crockpot full of vegetables. Bruce has temporarily kicked his junk food habit though Obie confesses he still likes "chicken, spicy Italian food and tuna fish." On the same sandwich? . . . At most of the concert dates so far Springsteen has had local promoters rent an old classic Cadillac for him (preferably pink). No one has yet seen him drive it but he seems to just like the idea of knowing it's there . . . Springsteen usually registers under the name Joe Robinson (doesn't he mean Joe Roberts?). Nils prefers to register as "Lefty." The entourage, incidentally, travels with a portable computer with all the important info stored chipwise . . .

**LOVE LETTERS:** There's been a great amount of speculation on Mr. Springsteen's recent love life. We've decided to let the guy have some privacy but we will tell you that *Us* magazine's report linking Bruce and Patti was wrong . . . Joyce Heiser did show up for one of Bruce's Meadowlands shows but Springsteen's crew kept him from seeing her in the audience (perhaps to avoid another Lynn Goldsmith Madison Square Garden fiasco) . . . The Big Man's love life is certainly not in question—his wife has travelled with him on many of the dates. Clarence took time off from the tour to appear on David Letterman in early September, talking mostly about the problems of getting quality reeds from Cuba nowadays. He did a song



with the show's band which was quite hot. Clarence also shows up on the latest Michael Stanley band album on the song "Poor Side of Town." The Big Man has been working on his second solo album during his free time and he says it's due for release very soon. He planned to start touring with the Red Bank Rockers during the break between the first leg of the tour and the West Coast dates . . .

**VIDEO NOTES:** "Dancing in the Dark" was filmed at the first St. Paul show, but much of the footage was shot the previous day in front of a set-up house. To gather a crowd passes were given out at a Rush concert (yes, those people on the video are actually Rush fans, rather than die-hard Springsteen fans). If you haven't guessed, the young woman in the video is a professional actress from New York as are her two friends. The video was shot several different ways but Bruce decided to go with the actress rather than a real fan. The original script called for her to come into the show late, buy a t-shirt and run down to the front of the stage. During the filming Bruce got irritated with the actress because she couldn't act surprised when he pulled her on stage. All the fans in the audience were asked to sign release forms. After the song had been played all afternoon, *ad nauseam*, Bruce and the band played "Detroit Medley" for the audience, saying, "Okay, this is for you guys coming down here and your help." Needless to say, the video has been a big hit: Fans in Vancouver, B.C., when interviewed for a story about tickets going so fast, noted the video, calling Bruce "gorgeous." . . .

**MEDIA NOTES:** Bruce has only given one sit-down interview so far—to *Hit Parader* magazine. As of press time he still hadn't talked to *Rolling Stone* and had only briefly talked to other reporters. *People's* cover story billing "rare interview" was a misnomer: Bruce talked to Chet Flippo in a van on the way to the show and that was about it. Flippo's story was

well written, though. Profiles of Springsteen have also cropped up in *Playgirl*, the *Wall Street Journal* and various other weird publications including a couple of pieces in *Relix* by *Backstreets'* editor. CBS News did a brief spot on Springsteen in early September. And of course there was his two-part talk with Barbara Hower on Entertainment Tonight in August. MTV has also taped an interview (part of which found its way into the CBS News report), but it hasn't been shown yet. MTV's "Win a front row ticket with Bruce Springsteen" contest was one of the most successful contests in the cable channel's history. Too bad the guy who won doesn't subscribe to *Backstreets* . . .

**RANDOM NOTES:** The pictures on the sleeve of *Born in the USA* were taken in Springsteen's basement . . . Bruce had a barbeque party at his house after the final Meadowlands shows and he was the cook. As is the case at every Springsteen party, a baseball game ensued . . . Steve Van Zandt posed with a copy of *Backstreets* in Sweden signing "Steven was here" on the cover. A few of Van Zandt's friends have given him the business for the cover picture, by the way—seems Steve doesn't smoke anymore . . . "This Week's Music" is a new MTV-type video show set to premiere September 24th and they're billing their first special guest as none other than Bruce Springsteen. One of the producers formerly worked for Springsteen . . . In the next few months there will be a slew of Springsteen books. The latest we've heard about is written by Marian Meyer and published by Ballantine. It's described as "aimed at the MTV audience." Ugh . . . It would cost you \$78 to buy one copy of every item for sale at the Springsteen shows. As usual there's also been a rush of unlicensed stuff, everything from bootlegged t-shirts to posters. A major merchandising firm brought in a pile of bootlegged material to Landau's office asking for official authorization for licensing. No word yet on the reply . . .



# "Dancing in the Dark" video worth the wait

BY JAN WILLIS

**"YOU CAN'T START A FIRE,"** BRUCE Springsteen sings at the climax of his new concert video as he spins around to face the audience, "worrying about your little world falling apart." And his left hand comes down, just . . . wrapping itself . . . around those final two words. It creates a moment that lingers on within, that gesture which captures so well the poignancy inherent in that line.

Ah, finally! On July twenty-fifth, the highly anticipated video for "Dancing in the Dark" was given its world premiere on MTV. Directed by filmmaker Brian DePalma, it marks Springsteen's first real appearance in a rock video of his own and was worth the wait.

The video is a very straight-forward presentation of the performance in St. Paul on June 29, the very first date on the tour. Omitting any of the special film effects sometimes added to concert videos in an effort to somehow liven them up, DePalma wisely let the performance speak for itself. The camera work is very fluid without being flashy, and the editing creates a momentum matching that of the song as the video moves from shot to shot.

Springsteen himself looks great. Wearing jeans and a white shirt with the sleeves rolled up, he looks younger than his age. The weight he has added to his frame is clearly all muscle. And as he sings the opening lines, there's a brightness in his eyes that may reflect his own eagerness at finally returning to the road again.

Very loose, he sings with passion yet offers little touches such as delivering the line "Come on baby the laugh's on me," accompanying it with a goofy smile on his face that's as charming as can be.

All of the band members except newcomer Patti Scialfa are featured in the video, though the focus is constantly on Springsteen.

DePalma handles the interaction between the crowd and Springsteen well, and one genuinely feels the bond present between them. As the song concludes, Springsteen (as he has been doing every song) pulls a girl (whom the viewer has seen earlier in the video) out of the front row, and they dance together as the video concludes. Bruce has the better moves, though, as she seems too surprised to concentrate on her steps.

Overall, the only complaint of any measure is the use of smoke machines in the background during part of the video. That's really an unnecessary addition, and serves only as a reminder that Springsteen has never needed to rely on such crutches onstage in the first place.

Still, that's only a small point. In all it's a wonderful beginning, opening the video part of his career with a warm performance that mixes in fun along with moments of tenderness.

The video has been very visible on all the video shows—from HBO to WTBS to NBC.



As is often the case with his music, the making of the video was anything but a smooth process. Jeff Stein, best known for his video of the Cars' "You Might Think," was originally hired to direct. Scheduled to be released in late June, the video was rescheduled for an Independence Day premiere on MTV.


But after completing three filmings of the video, Springsteen felt Stein's approach wasn't right for him. The two parted ways, and Springsteen decided to have the video filmed live on the road as the tour began.

Chosen as the new director was DePalma, whose feature films range from "Greetings" (1968) to "Scarface" (1983). His 1974 "Phantom of the Paradise" (which *Cult Movies 2* called a "one-of-a-kind rock-(black) comedy-horror-film") is a revealing film to consider here, as one might initially find DePalma an odd choice for a Springsteen project. It's interesting, though, that "Phantom" portrayed rock and roll as representative of a self-destructive, suicidal society. Given that, one wonders what DePalma's initial reaction was to Springsteen!

For the filming in St. Paul, "Dancing in the Dark" was performed twice for purposes of the video, and "Born in the USA" was also filmed

for a future video. The presence of DePalma's cameramen necessarily meant that the flow of the concert had to be disrupted to a degree. A Minneapolis journalist felt, however, that the disruption was excessive. He cited an overlong intermission due to problems with the filming, and the appearance of the crew onstage during some songs which were not even being filmed. And the film crew certainly didn't endear themselves to longtime Springsteen fans in the crowd by coming back onstage during the encores to do more filming. That even reportedly irritated Springsteen himself.


Those points aside, it's obvious that there's probably no better way for Springsteen to present himself in the video form than through an actual performance. And someone with his magnetism onstage almost obligates a filmmaker to show him in his natural element. Also, for the fans who literally wait years for the next time he returns to their city, the video represents an opportunity to see him and the E Street Band in performance.

DePalma is reportedly enthusiastic enough to be considering a film of the tour, an idea we hope becomes a certainty. He's currently working on the "Cover Me" video—this one with a story line. 

## Dial-a-Bruce hotline starts

**N**OW THROUGH THE MAGIC OF MODERN telecommunications, you can get your Bruce Springsteen news fix 24 hours a day. In late May CBS Records cranked up a Bruce Springsteen Hotline out of their LA office. Dial (213) 556-4777 anytime day or night and a recorded message will fill you in on the Boss news including announced tour dates and other little bits of gossip. It's a great idea but it's a shame CBS didn't follow it through to its logical conclusion and make the number toll-free. Also, though the message is supposed to change weekly, it hasn't always done so this

summer and the information on the tape is hopelessly out-of-date.

The tape does give you an address where you can send your cards and letters to Springsteen (as opposed to sending them care of Backstreets, which many of you have done in the past). You can write to CBS at 1801 Century Park West, Los Angeles, CA 90067 (or to CBS care of their New York office on the albums); or in care of Jon Landau's office, 136 E. 57th Street, New York, NY 10022. Realistically don't expect an answer, though Springsteen does occasionally answer some fan mail. 



## On tour



The two new E Streeters together.

## The Patti Scialfa story

WHEN ARCHITECTS DESIGNED CLEVELAND's Richfield Coliseum, they weren't considering that one day the E Street Band might add a female to its roster. For tonight Patti Scialfa is running around just looking for a place to change her clothes and every corner seems to be already filled with a male member of the band — she even almost runs into the shower room which is already amply filled by Clarence Clemons.

Just two short weeks ago Scialfa didn't have this problem. Back then she was in Asbury Park making the local scene, singing with a few bands, most notably with Cats on a Smooth Surface during their standard Sunday night Stone Pony gigs. Then Bruce Springsteen came along and Scialfa's career took a remarkable change.

"I was just hanging out and singing there," she says of the Stone Pony, now finally finding a speaker to make her own backstage. "I met Bruce there — I was doing a lot of Motown stuff and all. I just sort of bumped into him. He asked me to sing on his record."

Scialfa's vocals were added as background on an early version of "Dancing in the Dark." "The cut I was on wasn't used" she said jokingly in grave disappointment. "I'm the invisible woman."

But Scialfa didn't have too long to be disappointed because, just two days before the first St. Paul show, Springsteen called her up and said "You wanna come on the tour?" He asked if I wanted to join his band," Scialfa recalls, "but he said the first show would be in two days. Of course, I said yes."

The rumored story of Springsteen discover-

ing Scialfa in an Asbury Park bar singing with a country and western band — like rumors linking her romantically with Springsteen — are not exactly true as her roots in the Asbury Park scene go back almost as far as Springsteen's. Scialfa grew up on the shore area and even went to Asbury Park High School. Her first connection with the E Street Band was as a singer on David Sancious' solo albums. She also sang with Michael Walden.

By far her biggest accomplishment before joining the E Street Band though was with Southside Johnny and the Asbury Jukes — she was with the Jukes for two years and several tours. Her picture even shows up on the inner sleeve of *Reach Up and Touch the Sky*.

Despite her experience with the Jukes and other shore bands, the transition to a band like the E Street Band was still quite a shocker. Before Scialfa joined the band no one had even discussed how much she'd be paid. Previous to some of her singing work, she'd done waitressing and admits "I was having money problems."

She joined the band so quickly that she didn't even have a chance to buy any clothes for the show. "I haven't even had a chance to shop yet," she said two weeks into the tour.

How does she find life as the only female in rock's best band? "These guys are so wonderful," she says of her other band members. "They are so nice to me."

"I'm so glad I'm doing this," Scialfa adds. "This was just a great opportunity for me. I've always wanted to do this and now I have the chance." 🍷

## New E Street Band has less weight, more muscle

WHEN BRUCE SPRINGSTEEN TELLS Rosalita he's coming on strong and then turns around and introduces his band, he's looking at an E Street Band dramatically different from tours past. The band had remained basically the same for the past ten years prior to this current tour. Even the look of veteran E Streeters—less weight, more muscle—has changed.

Foremost is the addition of Nils Lofgren on guitar. Though he was somewhat tentative early in the tour, after a couple of weeks Lofgren had hit his stride and seemed both comfortable with the old material and intrigued enough by the new songs to make them his own. Lofgren has created new guitar solos for "Jungleland" and several other songs and in almost every instance his playing is a welcome and needed addition.

Visually Lofgren may be one of the only players in rock 'n' roll shorter than Springsteen but his bouncing presence and patented slashes give him notice. And of course, there's his now legendary back flip off the mini trampoline when he's introduced on "Rosalita." How long is he

going to be doing the back flip, we asked him? "As long as Bruce wants me to," he said. Lofgren was reportedly shocked at how much money he was making off the tour, particularly when he found out that all the band members, including Springsteen, took an even cut. "When I was with Neil Young, it was Neil Young and band, and he took 50 percent. My checks are now the same numbers," he said, "it's just that there are more zeros at the end."

Lofgren genuinely seems to enjoy playing with the E Street Band and he's playing to the most adoring audiences of his career. His own solo career has also taken somewhat of a forward move now too as a result of being in the most popular band in rock—though A&M dropped him not long after his masterful *Wonderland* album was released, other record companies are taking notice and he's sure to get a better offer now as soon as he's off the road. (*Wonderland*, incidentally, is now a mid-priced cutout if you can believe that—it's a great album so don't pass it up.) It has surprised some observers that Springsteen hasn't allowed Lofgren to take a solo spot and play one of his

own tunes (even in his home base of Washington, D.C.) but Lofgren seems content at this point to take a back seat to the Boss.

Patti Scialfa is the other new member of the band, added just prior to the St. Paul shows. She joins the band on background vocals for about a third of the material and is spotlighted most prominently on "Out in the Street." She's only the second female member of the E Street Band and one of only a few females ever to share the stage with Bruce Springsteen. Scialfa has a great voice even though two months into the tour her role in the band still was being worked out and she still looked uncomfortable on stage.

Clarence, of course, sports a new Rockwell hairdo and he's lost quite a bit of weight through a serious exercise and diet program. He looks fantastic—still big but healthy now. His role in the band, however, is less on this tour than ever in the past. Much of the new material that dominates this tour does not use his sax at all and he's only occasionally used as a percussion instrumentalist. When he is called to the spotlight, as in "Sherry Darling" and "Fire," he responds with his usual bravado. 🍷



## Dancing 12" Bruce's worst

BY CHARLES R. CROSS

THE 12" REMIX VERSION OF "DANCING in the Dark" is unequivocally the biggest piece of shit ever to be pressed onto vinyl and adorned with Bruce Springsteen's name. That's rather pointed criticism but this absolute-piece-of-trash deserves this criticism — it stands alone as the most ill-conceived and poorly executed item in Bruce Springsteen's catalog. Simply put, I can't believe Springsteen actually released this monster canine of a record.

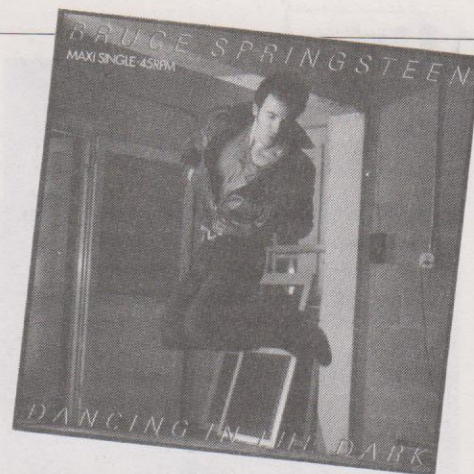
In case you're lucky enough to have avoided this atrocity so far, here are the details: Springsteen turned the song over to Arthur Baker, whiz mixmaster known mostly for his work with funk artists. Baker created three different mixes and all found their way on to the US and Dutch 12"s though the UK 12" only featured one of these ugly pieces of crap. Baker created a blaster mix (6:09), a radio mix (4:50) and a dub mix (5:30).

Harsh criticism you say? These remixes share almost nothing with the joyful album mix of the song — they are complete and new entities created in the studio by Baker and done

(so I understand) with little input from Springsteen. It's unclear what Springsteen thinks about the mixes but he authorized their release and hence had something to do with this fecund mess.

First off, Baker adds women background singers. Their intrusion into the song seems like some strange and bizarre nightmare. He adds echoing and then about every other technical studio trick he can think of — there's not a simple or clear bar in any of these mixes. The beat is mechanical, stripped of any of the life given it originally by Weinberg's drumming. Baker approaches this song with exactly the wrong attitude: as if it were some dumb funk riff, rather than a fun, sexual rock 'n' roll romp.

I could go on but I'm running out of adjectives to stress what a complete and utter wreck this entire project is. I hate to say it, but though Bruce Springsteen has many talents as a songwriter, he's not a great author of dance floor hits. (Compare even the album mix to any of the songs off Prince's new record and tell me who gets your feet moving first.) This is simply not his turf and though I'll certainly give the



guy the freedom to explore new styles, this project is so awful that I can only assume it was completed with some fiendish corporate greed at its core — it has, to my chagrin, become one of the biggest selling 12" of all time.

Worst yet, Baker has also supposedly redone "Cover Me." At press time the 12" still had not been released and there were at least rumors that Springsteen himself had pulled the plug on the project after hearing it (though supposedly Baker's remix gave Springsteen new insight into how to perform the song in concert). In any case let's hope for the best: that this travesty was some strange aberration from hell and leave it at that. ☹

## Southside strikes out

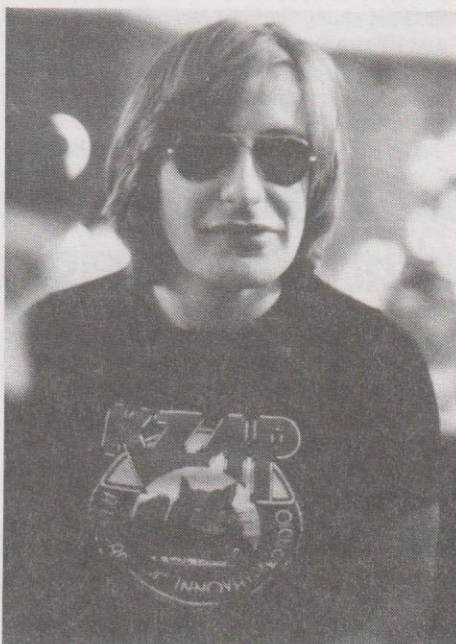
BY CHARLES R. CROSS

THE ALBUM I HAVE LISTENED TO MOST frequently during the past year is not a Bruce Springsteen album but it's the next best thing. It contains more Springsteen-penned tunes than almost any other non-Bruce record and in terms of capturing the emotion that is at the bottom of Springsteen's music, it is as successful as anything Bruce has ever put on vinyl.

The album is *Hearts of Stone* by Southside Johnny and the Asbury Jukes and with each progressive listening my affection and respect for this record grows. It is undeniably one of the all-time classic albums of rock and Johnny Lyon's performance marks one of the emotional high water marks of whiteboy soul. I rank it on par with *Darkness*: a mature, inspired treasure.

On the day I received the new Southside record I had already listened to *Hearts of Stone* and the new record was to suffer in comparison. Southside's last record, *Trash it Up*, produced by Nile Rogers, was perhaps one of most ill-conceived projects in the history of rock and the sad news is that *In The Heat* fares not much better.

How could an artist who produced such classic songs as "I Don't Wanna Go Home?," "Trapped Again," and "This Time It's For



Real" hook up with the lame sort of material we find on this record (Southside covers Peter Tosh's "Don't Look Back" and some pretty lackluster originals)?

Billy Rush wrote seven of the ten tunes included here and therein lies much of the problem. Even without recruiting Steve Van Zandt or Springsteen, Southside should be able to attract some better songwriters and songs better suited to his classic vocal chords. If he can't dig up any new material he should mine the soul torch tunes that gave him his reputation in the first place.

The E Street Band may very well survive the departure of Miami Steve Van Zandt but Southside has not fared well since Van Zandt stopped producing his records. On *In The Heat*, production chores are handled by Southside and Billy Rush — obviously the two worst choices to put in the producer's seat. Southside, while he is a genuine and inspired performer, does not appreciate his limits. Billy Rush may well be a great guitarist but as a songwriter and a producer he's responsible for the Jukes' greatest failures — take for example the Rush penned "Love Is the Drug" off *In The Heat*: "It causes me pleasure, it causes me pain. Give it to me baby, again and again." Not quite on par with material like "The Fever."

There are a couple of tunes here that are worth saving though — "New Romeo" is a great song and vocal and may well become one of Southside's biggest hits. "Captured" is nicely done as is a cover of Tom Waits' "New Coat of Paint."

Southside Johnny may well make the long-awaited follow-up to *Hearts of Stone*, but my guess is that his career will undergo still more changes before that occurs. He's frustrated enough with the record business that he's seemingly willing to try anything — as the last two records indicated — and he's even suggested in interviews that he might just go back to his roots and play the Shore clubs again. Southside deserves a larger audience but perhaps it might take an independent release full of the soul classics he was weaned on to capture that promise once again. Until that point, *Hearts of Stone* will spin away on my turntable, timeless and magical. ☺



# 'Cover Me' with new records

IN EARLY AUGUST CBS RELEASED THE second single off *Born in the USA*, "Cover Me" backed with a live version of Tom Waits' "Jersey Girl" from the 1981 Meadowslands show, and it bulleted up the charts and quickly into the top ten. The single came with one strange variance, though, as seems to be the norm for Bruce's 45s: There are three different versions of the flip side, one 6:40 with Bruce introducing the song and two shorter versions, 6:10 and 6:15 without the introductions. God knows why these things happen but they make collecting interesting.

"Cover Me" came with a great picture sleeve featuring fantastic full color pictures of the new Bruce muscles and the new band—both taken on the cover of the car Gary U.S. Bonds gave to Bruce as a present. David Gahr took the photos. A promo 45, a promo 12", and a 12" remix were also released in September.

A third single is almost a certainty—Bruce himself told one fan recently that "I'm on Fire" would be the song, a rather strange choice. A better bet might be "Bobby Jean" or "No Surrender" or even the title track (perhaps backed with "Roulette," what do you say, Bruce?).

Since our last issue the 12" remix of "Dancing" came out and sold very well. "Dancing" 45s were released in all the usual countries and the only notable variance was the back of the Spain picture sleeve which was different type and lyrics. The Japanese picture sleeve did feature the usual Japanese writing, this time in green and really neat looking.

Little Steven released a US 12" of "Out of the Darkness" which featured the same cover as the 45. In Italy "Out of the Darkness" got a different picture sleeve—this one a reproduction of the album's cover. Steve also found time to produce a few of the songs on the latest Gary U.S. Bonds record, just coming out at press time.

One of the neatest *Born in the USA* items, and one of the neatest Springsteen items to date, was the special picture disc release of

"Dancing in the Dark" from the UK. It was etched on a Cadillac shaped disc and is in full color (pink, of course). The story is rather confusing on this record—at first it was commonly available but rumor has it Springsteen and CBS decided to pull it from sale and only a few thousand were sold, none in the US through retail stores.

Word of mouth had it that Springsteen didn't authorize the picture disc and was upset at its release.

Still, plans were in the works to release a picture disc of "Cover Me" in the UK, this time with the shape being the classic *Born to Run* sneakers. And finally there was also talk of a *Born in the USA* picture disc possibly being released in the US.

There will finally be a live Springsteen album—released by Christmas, we hear—and culled from the ten nights at the Meadowlands. Four shows were recorded and talk is the set will be three records taking the best from each night. CBS has been dying to release a live record for ages but Springsteen's never been happy with any tapes—our guess is that once he starts selecting the final songs for the live record its release will be delayed.

Southside put a new record out, *In the Heat*, and also a 12" and 45 of "New Romeo." He even did a video for the single which actually got some airplay.

John Cafferty and Beaver Brown have actually done quite well since our interview with them in Issue 9. Their album has reentered the charts and is a hot seller buoyed by the success of Eddie and the Cruisers on video tape. "Wild Summer Nights" backed with "On the Dark Side" was actually rereleased as a single again, this time, however, with the group named as "John Cafferty and Beaver Brown" rather than "Eddie and the Cruisers." The single has also done very well, becoming one of the first records in history to find a second wind based on the strength of cable TV airplay. 🍀



From top to bottom: The new US sleeve of "Cover Me," probably one of the nicest Springsteen picture sleeves; The UK picture disc of "Dancing in the Dark"; The Japanese 45 of "Dancing" with neat green writing.



## TOUR PROGRAM

These are the same fantastic programs that were sold on the tour in 1980 and though they are long out of print we were able to find a few. They are 12" by 12" and filled with great rare photos. A must for any serious fan.

Price for this long out of print item is

**\$6.99**

Postage and shipping are \$1.50 in the US and \$2.50 for overseas airmail customers.

**BACKSTREET RECORDS** PO Box 51225 Seattle, WA 98115

(Authorized and licensed)  
28 pages, great full color



## In the mail

Address all correspondence to the Editor, Backstreets, PO Box 51225, Seattle, WA 98115. We reserve the right to edit letters for space reasons (you people write long letters!). Typing and double-spacing (and shortening) your letter greatly increases the chance of it appearing in Backstreets.

## Stop your sobbing

Dear Editor:

After reading my first issue of *Backstreets*, I realize I'm not the only Springsteen fanatic in the world. For me Bruce is a daily thing. He's as much a part of me as my own family. Every night he sings me to sleep. I have a devotion to him I think few people ever feel in an entire lifetime. I am obsessed with him and what his music says. I'm in love with his artistry. Although I have seen him only once, I can truly say it was The Best Day of My Life! Lucky enough for me, I have another chance in September, which I have undoubtedly taken advantage of.

Quite honestly though, I wouldn't be alive today if it weren't for him. Few people know this, but I feel I can share it with others who share this love I have for Bruce. I feel privileged to listen to his music. I am so grateful to have discovered it! He has moved me in so many ways. It's uncommon if I don't cry once a day from listening to him. I know not yet whether they are tears of sadness or happiness, but he will never cease to motivate me, every day of my life. He is my "reason to believe."

Chrisy Montanta  
Boardman, OH

## Ticket to ride

Dear Editor:

I just wanted to let you that on July 9 at 9:30 a.m., I woke up to Bruce singing "Cover Me" after which was the announcement that tickets went on sale at 10 a.m. for the Worcester shows. I got down to Ticketron as fast as I could, I waited two hours, all the time thinking they'd say sorry, sold out. They didn't and I got my tickets. So on September 6 at 7:30 p.m., I'll be in heaven or at least the closest place to it on earth.

Mary Peterson  
Worcester, MA

## I can't explain

Dear Editor:

Friday, June 29, 1984, St. Paul, Minnesota. The day that I've been waiting for for three years has finally arrived. The opening date of the Springsteen tour was hours away. I've listened to the *Born in the U.S.A.* album constantly since it came out three weeks ago. I wore out my first copy of the album.

Mike Moffitt has flown in from Tampa, Florida, to partake in this religious experience with me. We decided to get to the Civic Center

a little early to check things out, about six hours early. We were just hanging out when a gentleman that looked a lot like Brian DePalma approached us and asked if we were here for the video—we said "sure" and we were ushered inside the auditorium, where approximately 150 people were hanging around the stage. We were stunned as Bruce and the band took the stage around 2:30 p.m. and played "Dancing in the Dark" about twenty times that afternoon for us and the film crew. I thought I died and went to heaven. Bruce expended a lot of energy that afternoon, which explains the dismal show that night.

8:00 p.m.—we reentered the Civic Center for the main event. The band waded through technical difficulties, narcissistic versions of *Nebraska* songs and tentative playing by Lofgren. It was a mess. It was the worst Springsteen show I've ever witnessed (this was number 65 for me, but it was still better than any other rock group working today).

Saturday night the E Streeters and Bruce took in a Roy Orbison show at a local club. They seemed to enjoy it but they didn't join him on stage—too bad.

Sunday night, July 1, 1984. Round two. Bruce opens with "Born in the USA" followed by "Prove it All Night." The *Nebraska* songs remained in the first set but were more upbeat. The second half opened with "Dancing" followed by "Hungry Heart." The band was a lot tighter. They debuted "Pink Cadillac." The place went nuts. He played "Street Fighting Man" again tonight in the encore. Overall, a much finer show.

Monday, July 2, 1984. Round three. Bruce kicked ass! He proved that he ain't too old to rock 'n' roll. Lofgren seems more confident in his new role. He's the only person that has as much energy as Bruce on stage. His funky footwork is too much to explain.

I was worried there for a while that Bruce lost the desire . . . but I was wrong. He's back and stronger than ever. Hope to see them later in the tour to compare. The Boss is back!

John McKenna  
St. Paul, MN

## The waiting

Dear Editor:

In response to Jay Faler of Orland Park, IL, who spent four hours in line for tickets: Don't feel so bad. My sister and I spent ELEVEN hours in line for tickets to the Meadowlands shows and I would have gladly stayed overnight the night before had I known that they were going on sale any earlier. My only regret is that I couldn't have gotten tickets up close.

Pat Re  
New York, NY

(Editor's note: God, what are you people, a bunch of wimps? In Seattle, a town usually not known as a hot Springsteen town, you had to at least wait 24 hours to get decent tickets.)

## In Baltimore, jack

Dear Editor:

*Backstreets* is great, thanks so much for putting out such a fantastic magazine. I really enjoyed your comparison of Bruce and Michael Jackson in your last issue and wanted to share a quote with you. I found it in the letters section of *People*. It was written by Jim Erdman, Jr., of Baltimore: "In your minds the Springsteen tour may pale next to that of the Jacksons, but I would pay \$100 for a nosebleed seat to see Bruce Springsteen before I would pay \$1 for a front row seat to see the Jacksons." Three cheers to Jim.

Christine Garramone  
Youngstown, OH

# THE BAD NEWS

Last issue of current  
subscription. Renew now!

The bad news is that if you find this message stamped or written on your envelope or mailing label then this is your last issue in your current subscription. Your mailing label or envelope will list the issue number that will be your last. To ensure prompt delivery of the next issue please renew today. Rates are \$10 a year U.S. and Canada and \$15 a year overseas airmail.

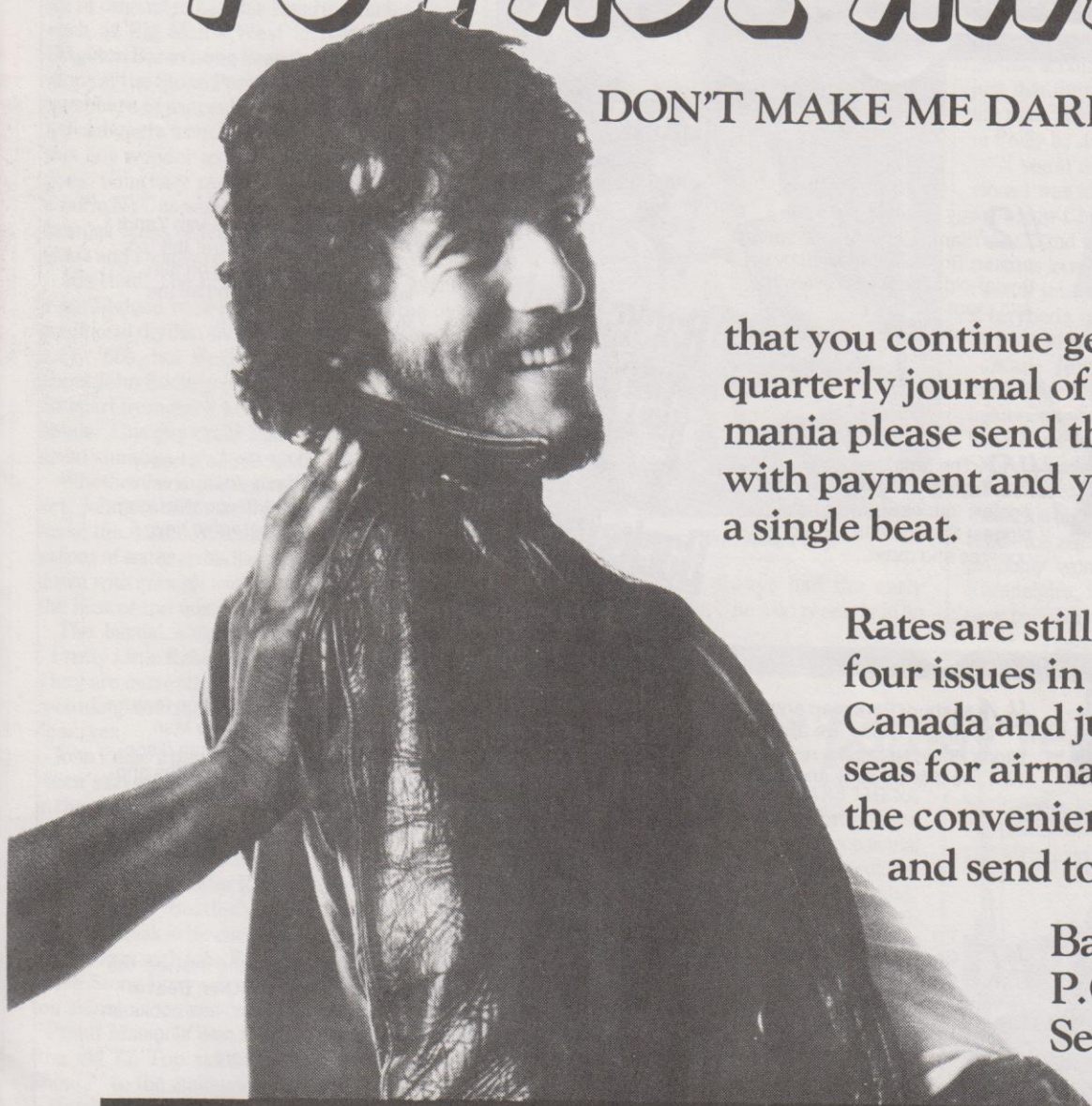
# Backstreets

PO Box 51225, Seattle, WA 98115, U.S.A.



# 'I DON'T WANT TO FADE AWAY...

DON'T MAKE ME DARLING . . . .



To assure that you continue getting the quarterly journal of Springsteen mania please send this form along with payment and you won't miss a single beat.

Rates are still only \$10 for four issues in the U.S. and Canada and just \$15 overseas for airmail service. Use the convenient form below and send to:

Backstreets  
P.O. Box 51225  
Seattle, WA 98115

☐ New Subscription

☐ Renewal

☐ Gift

Please start my subscription with issue number \_\_\_\_\_.

Send to: Name: \_\_\_\_\_

Street: \_\_\_\_\_

State/Country/Zip: \_\_\_\_\_

Send to Backstreets, PO Box 51225, Seattle, WA 98115.



# Backstreets Backissues

The Springsteen Magazine

All back issues are \$3 each postpaid in the US and Canada, and \$4.50 each overseas for airmail. Please send payment in US funds if overseas. Allow three weeks for delivery. Send to: Backstreets Backissues, PO Box 51225, Seattle, WA 98115. Send me these issues:

\_\_\_ 2 \_\_\_ 3 \_\_\_ 4 \_\_\_ 5 \_\_\_ 6 \_\_\_ 7 \_\_\_ 8 \_\_\_ 9

Name \_\_\_\_\_

Address \_\_\_\_\_

## #1

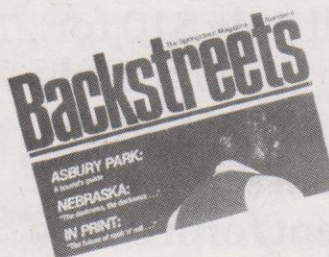
Issue #1 — Completely sold out.



**#2** Six hottest Bruce items; Santa Claus; centerspread poster; Bruce interviewed by a 9-year-old; The River reviewed and more.



**#3** The complete video-graphy; centerspread poster; tour news; world's biggest Springsteen record; LP updates and more.



**#4** Asbury Park map and tour guide; Bruce live at the Stone Pony; Nebraska reviewed; new live discography and more.



**#5** Complete song list of Bruce cover tunes; boot singles discography; video update; UK discography; guest spots and more.



## #10

1984 Tour Special; Born in the USA reviewed; Bruce in Japan discography/feature; Bruce's car, much more.



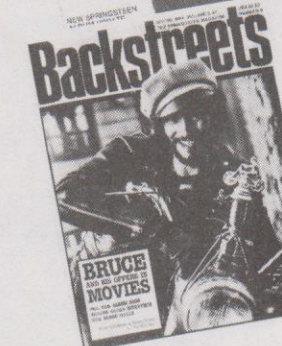
**#6** Exclusive Steve Van Zandt interview/feature; the top six boots; Springsteen on film; latest record news and all the gossip.



**#7** Steel Mill: Bruce's heavy metal band, feature with exclusive pics of Bruce with long hair; Dutch discography; new 45s.



**#8** Clarence Clemons feature — when the Big Man meets the Boss; German discography; new foreign singles and more.



**#9** Bruce in the movies: the new Wild One; Beaver Brown interview; New books on Bruce reviewed; new single reviewed and more.

Send with payment enclosed to Backstreets Backissues, PO Box 51225, Sea. WA 98115.



# John Eddy has that certain something

BY STEVE ZUCKERMAN

A NATIVE OF CHERRY HILL, NEW JERSEY, a Philadelphia suburb, John Eddie seems to be on a pilgrimage to achieve that certain something. As one of the Jersey Shore's top drawing live acts in clubs which feature a majority of original music (his tenure includes clubs such as Big Man's West in Red Bank, The Brighton Bar in Long Branch with once a week stops at the Stone Pony), John's party-type atmosphere of danceable rock 'n' roll music has led clubgoers from far away distances to follow this boy wonder to just about everywhere he goes. Fans have rented buses to clubs such as Trax in NYC as well as following the band to and from all areas of Jersey, New York, Pennsylvania and Delaware.

His band, The Front Street Runners, blend a hard-edged rock sound with that of the old traditional rhythm and blues of the late '50s and early '60s, but there is one certain element about John Eddie's music which sets his band far apart from many of the area's other original bands: This guy really knows how to put on a great show.

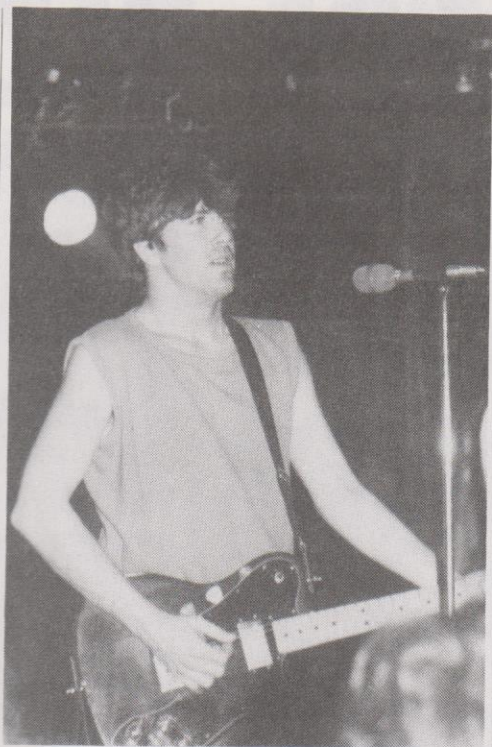
Whether he is playing two sets or one long set, John soaks himself with enough sweat to make the Atlantic Ocean seem dry. He dumps gallons of water on his hair, shaking the audience down with enough water to cool them off from the heat of the music.

The bands' songs include "Jungle Boy," "Pretty Little Rebel," and "Kiss On my List." They are currently in negotiations for a major recording contract which the band so finely deserves.

John Eddie's band is also one of Bruce Springsteen's favorite original bands to perform with. In the clubs of the Jersey Shore Springsteen frequently joins the band towards the end of the evening and plays with them, usually a Creedence Clearwater Revival song or the Isley Brothers and Beatles' "Twist and Shout." During a break in his current tour, Bruce played three songs with John Eddie on September 2nd at the Stone Pony when he walked onstage at ten minutes to two in the morning to play "Proud Mary," "I'm Bad, I'm Nationwide" (the old ZZ Top standard), and "Twist and Shout," to the audience's surprise.

But before Springsteen had ever heard or seen John Eddie, Jersey fans can easily recall the days when the band would hardly fill up a small club. Through word of mouth, people started coming out. Soon the clubs got so crowded that it seemed that once in a while they'd have to close their doors and not let anyone else in.

While John Eddie is a rock and roll addict (he picks up just about every rock and roll magazine he can get his hands on), he also enjoys going to movies. His songs seem to reflect the innocent days of younger years, days dancing with your girlfriend or parked and in the backseat of your car with only one thing on your mind.



John Eddie on stage at the Stone Pony.

"Philadelphia has always had the early rhythm and blues acts," he said recently in an

interview with *Backstreets*. "I loved the black bands. One of my favorite bands was the Trammps. I didn't go see Bruce when I was growing up—I grew up when disco was in. There were pretty girls at the rock club and I'd go to the black bars and see the Trammps! We saw them everywhere. We went to Disney World because the Trammps were playing there on senior night. But I don't pretend to be all that accomplished in rhythm and blues. It's just that there are no white bands in Philly using that. We are not considered the cool band in Philly by any means.

"I seem to be living the teenage party trip since I was fourteen and that's over ten years ago. Now Chuck Berry as a lyricist is my ideal. You sit and listen to a song of his that is two minutes long and there has to be over fifteen or twenty images in that song that are classics. Everybody talks about Bob Dylan but Chuck Berry and Little Richard are REAL."

While John Eddie seems to have been mesmerized by the music of his youth, the same influences which have hit him like a nail in the head have led him to be one of the Jersey Shore's leading club attractions. Judging by the label interest he's gotten in recent days, by the music his band plays so well, and by the club attendance escalating faster than a missile, it probably won't be long before a band from Philadelphia, Pennsylvania becomes one of the new national sensations. 📻

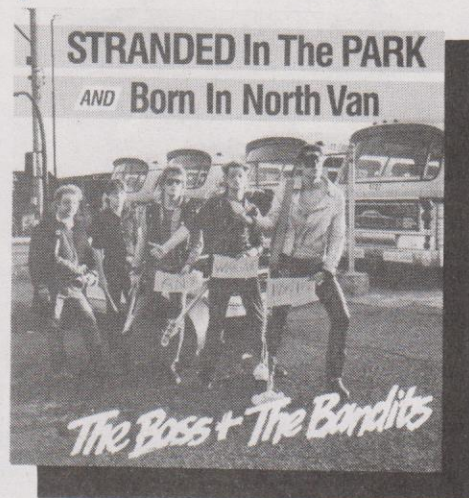
## Still another parody record

DURING THE PAST FEW YEARS THERE have been almost as many Springsteen parody records as there have been actual Springsteen releases. Add to the parody column a new 45 out of Vancouver, Canada, "Stranded in the Park," backed with "Born in North Van" by The Boss and the Bandits. Parodies of the two songs off the *Born in the USA* record, these are musical copies of Springsteen's versions.

The lyrics, however, take you aback. "Stranded in the Park" is a novelty song about the almost three month bus strike in Vancouver (which just ended)—"the radio's on and I'm hearing the last dead fall, the bus strike is deadlocked and no one seems to care at all." You get the message. "Born in North Van" is actually funnier, probably because it plays off some local humor (North Van is considered the New Jersey of British Columbia).

It would be kind to call lead singer Attila Genocide's voice bad—it's a ridiculous croak, but that makes the record seem more humorous anyway. The playing is competent—though it leaves you appreciating the awesome power of the E Street Band.

CBS in Canada gave permission for the



parody record, which has sold out of several pressings. Part of the condition for use specified that the record could not be sold outside of Vancouver.

The record comes with a picture cover showing the five band members hitchhiking. Their signs, in homage to the bus strike, say "Anywhere?" 📻



On tour

# LIVE IN THE PRO

BY CHARLES R. CROSS  
PHOTOS BY DAVID DENENBERG

**DATELINE: ASBURY PARK, NJ**—So I just bought a bunch of the famous postcards, you see, the ones that adorn Bruce Springsteen's first album **Greetings from Asbury Park**, and on the back of them I'm just writing my name — that's all because the postcard itself and the postmark, well, they say it all.

It's a beautiful sunny day in the last week of August and I'm sitting here looking at the Atlantic Ocean — an ocean that seems eternities older and sadder than the Pacific. Perhaps it's the setting: Asbury Park looks like a neutron bomb hit it 20 years ago. There are only a handful of people around, even though it's the height of the vacation season, and the grand hotels that line the beach are all crumbling with decay.

Still I know it doesn't look much different than it did 15 years ago when a young Bruce Springsteen sat on this beach with his surfboard. Just up the beach is the boardwalk with the very same boards that splintered his feet; a couple hundred yards north Madam Marie still tells fortunes; the Casino still attracts out of state boys looking for action; the circuit — Kingsley and Ocean — still draws the hot Camaros and Corvettes immortalized in "Racing in the Streets." Elvis had Graceland, the Who had Brighton, The Beatles Abbey Road — Asbury Park is the spiritual homeland of Bruce Springsteen. This is not some mythical creation of his songs, though — it's a real concrete place where walking up the boardwalk you very well may run into Spanish Johnny, you might meet Crazy Janey and the Mission Man and I swear to God that Italian girl down by the water is Rosalita incarnate.

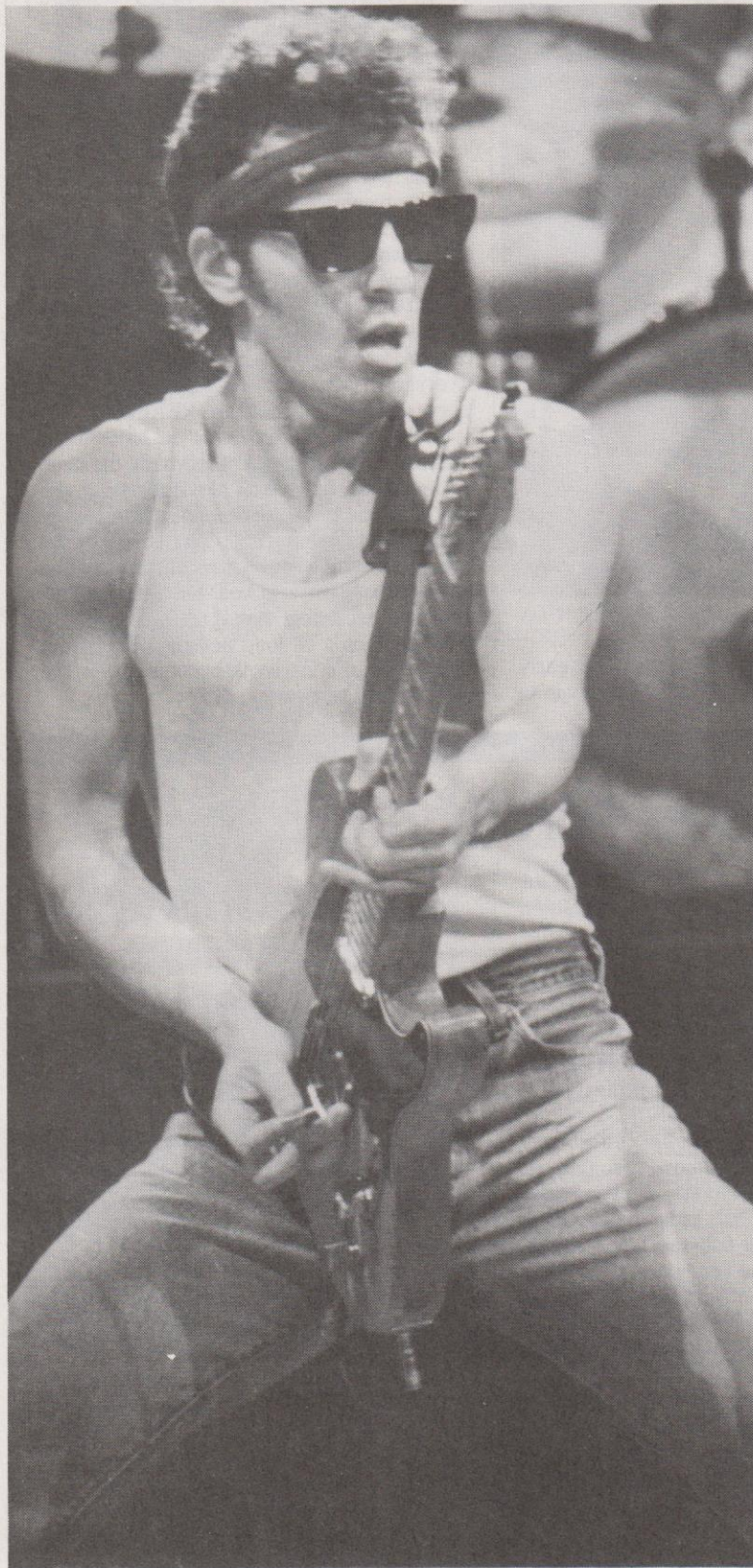
Driving through Asbury Park — 10 minutes ago I gunned my rental car for all it was worth down 10th Avenue — is like watching a hologram come to life, not unlike seeing that weird 3-D film of Princess Leia in **Star Wars** that the robot kept playing again and again. Today though, it's the stark, cold images off **Born in the USA** that keep running through my head like a continuous tape loop.

Just 12 hours ago, I was sitting in the Capitol Center in Largo, Maryland, 20 feet from Bruce Springsteen, watching him blast his way through "Born in the USA." It's almost culture shock to go from that concert to the actual "deadman's town" where he grew up. Last night was a great show — I've already seen 11 shows of the **Born in the USA** tour but last night was the very best

performance so far, a highlight in a summer of highlights. It's been an unusual time in my life, a time where I've been forced to make choices and to set priorities and one priority this summer has been to see as many of Springsteen's legendary concerts as possible. It meant quitting my job, ending relationships, and acting with a passion and lunacy that is the antithesis of what society's fabric suggests as appropriate behavior. But when I got off the plane in July and walked into Cincinnati's Riverfront Coliseum to the strains of "Thunder Road," I knew I'd made the right decisions — Springsteen's concerts are events that I truly feel are savored moments in rock 'n' roll and everything I've seen this tour has confirmed that.

My first night back in Cincinnati, the fourth show of the tour, Springsteen worked an unprecedented six songs off **Nebraska** into his standard hour set despite the fact that most of the sold-out crowd was there to rock out. It was a bold and courageous move — to integrate the sparse oral storytelling of **Nebraska** into the normal chaos of a rock concert — and it confirmed to me once again that Bruce Springsteen is trying to do something more with his music than sell vinyl. **Nebraska** and **Born in the USA** illustrate Springsteen's obsession with the American experience and by weaving together songs from the two albums (with some of his classic early material too), he's created a concert that not only stands apart on this year's calendar but also represents a new and unusual move in the course of rock 'n' roll: He becomes one of the few performers ever to successfully fuse intellectual discourses on subjects as existential as our reasons for living with a popular celebratory art form like rock 'n' roll.

In doing so Springsteen follows a route first charted by Bob Dylan and Creedence Clearwater. But in the choice of his material, and in the breadth of his obsessions, Springsteen shares more with Dylan's precursor, Woody Guthrie, whose classic populist ballads like "This Land is Your Land" and "Roll on





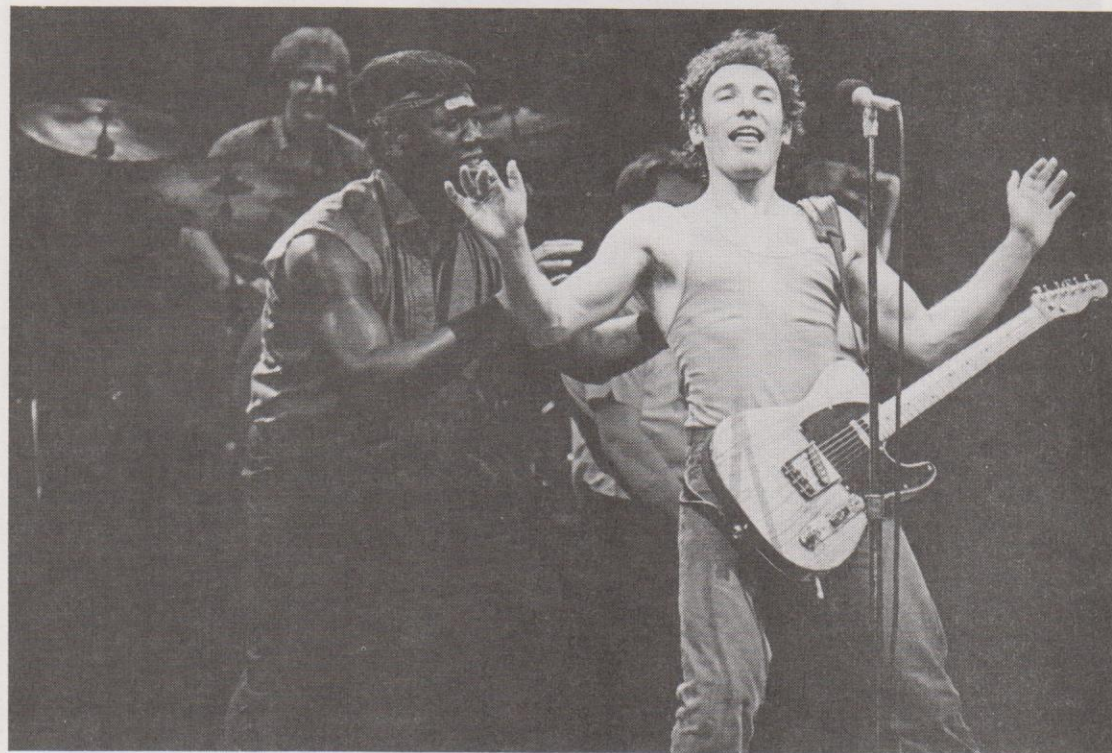
# PROMISED LAND

Columbia" captured the unique American experience in song. Springsteen updates that technique with tunes like "Born in the USA" (the best song ever written about the Vietnam War because it brings the war back into the context of Middle America), "My Hometown" and the many vignettes off **Nebraska**. Woody Guthrie was the conscience of this nation back in the early part of this century — if there is a counterpart for modern times it can be found in Bruce Springsteen.

Unlike Guthrie, however, who sang from the backs of pickup trucks with an acoustic guitar, Springsteen, as an arena performer of monumental popularity, also shares a great deal with the spirit of Elvis Presley. It has been suggested that when Elvis Presley died, the torch of rock 'n' roll fell in Bruce Springsteen's lap and from everything I've seen in the past 10 years of Springsteen concerts, Springsteen has grabbed it and run. Springsteen has both created a catalog of memorable rock songs of his own and at the same time has given a shot in the arm to vintage rock 'n' roll by also incorporating some of those classic tunes into his repertoire. He still always closes each show with either "The Detroit Medley" or "Twist and Shout" (last night in Largo he did both!) and almost every show some surprise like "Rave On" or "Wully Bully" pops up.

When he's not touring Springsteen spends much of his time playing the small clubs of the Jersey Shore — I saw him two years ago just across the beach here in the Stone Pony and he did "Carol," "Lucille," "We're Having a Party" and a host of other tunes. I've seen over 30 Springsteen concerts but I don't think I've ever seen him happier than in that small club playing to 200 local Jerseyites — the small confines of a club in his hometown seem to be the perfect nurturing environment for Springsteen's rock 'n' roll heart. And it is here, in the context of a sweaty small club, that his own material shines brightest — when he threw in his original "From Small Things Big Things One Day Come" it sounded as classic as the Chuck Berry tune he'd just cranked out. Much of the material Springsteen has created harkens back to that earlier era in rock 'n' roll when the jukebox was still king and when sock hops were the highlight of a teenager's summer. In the Stone Pony, that night two years ago, watching Bruce rock through "Having a Party" with a smile as big and white as Sam Cooke's I felt like I was 15 again, like the whole world was nothing but possibilities and opportunity.

The rocking frat boy type sound that dominates **The River** and some of **Born in the USA** is the emphasized sound on Springsteen's current tour though by mixing it with the serious **Nebraska** monologues Springsteen creates a unique amalgam of sounds and emotions. The two forces represent the dichotomy he seems to see in the world:



**Springsteen stands alone as one of the only performers in rock to pursue these truths. In his recent work he successfully writes an oral history of our nation's psyche.**

Middle-class American life is indeed a dead end street but despite that there is a place and a purpose for celebration and rock 'n' roll is clearly part of that process. At some points on the shows of this tour the transition between the acoustic material and the rockers has been less than clean — Springsteen moving immediately from "Highway Patrolman," a haunting tune of family commitments, to "Glory Days," a wild madman rocker about growing older. The change in sound has occasionally left the band looking uncomfortable but it's obvious that Springsteen hopes to make connections between the two styles of songs. By switching styles like this he suggests the same energy in many of his opus tunes like "Thunder Road" and "Badlands": His technique is to set up an oppressive situation and then to have the characters break loose of their chains, albeit temporarily, through the

salvation of rock 'n' roll.

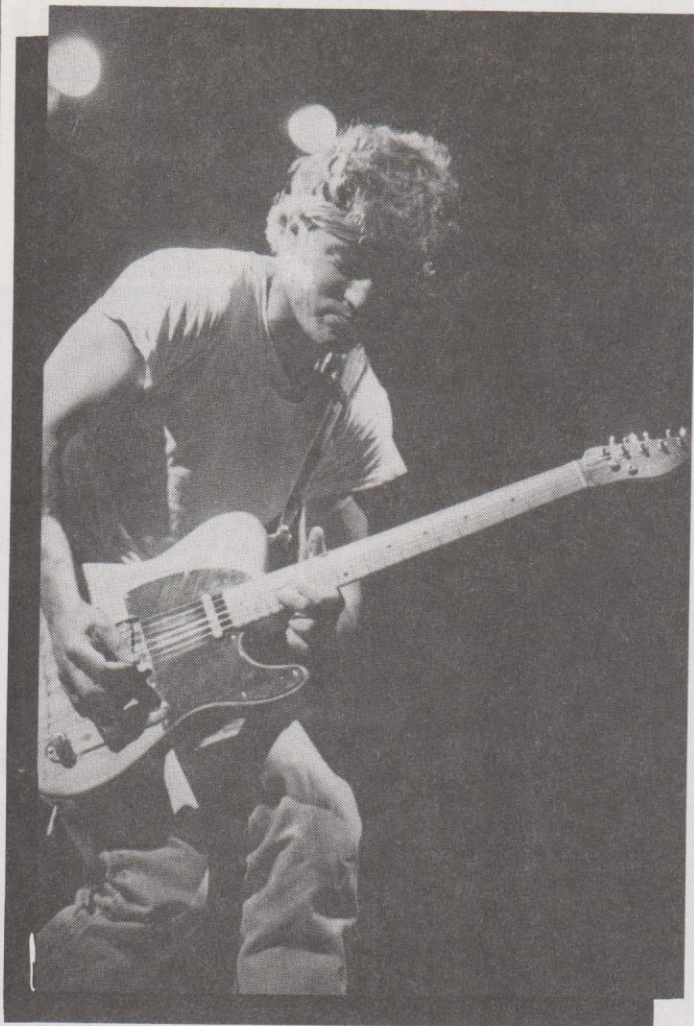
Springsteen's music very well may be more about salvation than anything else. Pete Townsend said he hoped to die before he got old — like a Peter Pan of rock, Springsteen on the other hand hopes to never get old. He introduces "Glory Days" on tour by telling a story of his less-than-noteworthy little league baseball career. At the crescendo of the song he slows the band down and screams "30, 31, 32, 33, 34..." counting up to his age and just before he reaches "35" he starts stuttering "thi, thi, thir, thirt, thirte, thirtee, thirteeeeeeeee" and just when you think he's going to age another year he switches back into "Glory Days, don't ever let them pass you by." It's a true moment in rock 'n' roll where an existential question (age) has been confronted and rock 'n' roll has come through as the salvation.

Driving through Asbury Park and through Freehold, 10 miles west where Bruce was born, it's easy to understand the role this salvation has played in his personal life. In Freehold I drove by the old Hershey factory where Springsteen's father sometimes worked (he was also a bus driver and was frequently unemployed). It stands like some great gothic prison off the coast of England, its brick facade now all rust colored, tarnished and tattered. This is the factory Springsteen writes of in "Factory" off **Darkness on the Edge of Town**, and like all the factories in Springsteen's vision of

(Continued on next page)







(Continued from previous page)

the world it differs little from a prison. "Down in the shadow of the penitentiary, out by the gas fires of the refinery, I'm 10 years burning down the road, nowhere to run, ain't got nowhere to hide" — that's an image from *Born in the USA* and it's an image brought to life by the hulking brick abutements of this Freehold factory. What if Bruce Springsteen didn't have a voice, couldn't play guitar? Would he be inside these walls at this very minute slaving away for the Bossman? This is where people in Freehold work — this is what they do — why should Springsteen's fate be any different?

Downtown Freehold is indeed the city suggested in "My Hometown" off of *Born in the USA*: "Now Main Street's whitewashed windows and vacant stores, seems like there ain't nobody wants to come down here no more. They're closing down the textile mill across the railroad tracks, Foreman says these jobs are going boys and they ain't coming back, to your hometown..." Both Freehold and neighboring Asbury Park are shells of the cities they once were and you can shovel up broken dreams off of every street corner. These cities were once cogs in the American middle class swarm life — places to raise kids, settle down, live decent, honest lives. It's not that that vision isn't possible anymore, it's simply that middle class American life everywhere in this nation has gone all to hell. Inflation, combined with the economic depression of the past decade, has killed the dreams of the upwardly mobile middle class — but more importantly there was a pride and an ambition to middle class America 20 years ago that no longer exists — another dream broken and shattered.

Hearing "My Hometown" in various cities across the land further stresses the

universality of the American Experience and Springsteen's interchanging in the song of "your" and "my" hometowns. But listening to the song in Freehold, the economic decline of the middle class seems less important than the decay of the American family. The role of the family in society and in one's personal life has been the predominant theme of Springsteen's work during the past few years. *The River* had "Independence Day," a song about both the love and anger between fathers and sons.

*Nebraska* had "Mansion on the Hill," "My Father's House," and "Used Cars," all songs that give us a chilling dreamscape of the family as viewed by youth and how we keep those visions throughout our lives. And also on *Nebraska*, the magnificent "Highway Patrolman," a ballad recounting the story of Trooper Joe Roberts ("I work for the state") who's faced with the conflict of responsibilities to his job and pursuing his criminal brother. Roberts tells the story in a stark monologue reflecting back on better times ("Me and Frankie laughing and drinking, nothing feels better than blood on blood") and contrasting them with the choice he faces. Roberts makes the only choice he can, pulling over to the side of the road and letting his brother get away. He justifies this action with a simple truth: "Man turns his back on his family, he just ain't no good." Springsteen stands alone as one of the only performers in rock to pursue these truths. In songs like "Highway Patrolman" and "My Hometown" he successfully writes an oral history of our nation's psyche.

Today, sitting on the beach in Asbury Park, it's easy to appreciate the intellectual foundation of Springsteen music but to be perfectly honest last night during his four hour show my hips

(Continued on next page)

# TOUR NEWS

It began on June 29, in St. Paul, Minnesota and by all accounts Bruce Springsteen and the new revamped E Street Band were as nervous as the packed Civic Auditorium was. It was one of the sloppiest Springsteen shows yet—full of little things that went wrong and tentative playing. Nils Lofgren looked particularly uncomfortable, still learning many of the chords. Patti Scialfa had almost no idea what was expected of her and the crowd didn't know what to make of her. Even Springsteen himself seemed off—the entire first show was filmed by Brian DePalma and Springsteen seemed clearly uncomfortable with the cameras. "Dancing in the Dark" had to be played twice to accom-

modate the film crew and Springsteen at one point gestured to a camera person to get out of his face. It was less than a heart-stopping opening show.

Thankfully, by the second show many of the bugs were worked out and the band started to work together. Both the second and third shows fared better with Springsteen understanding both the new material and the *Nebraska* songs—which had never been played live before by this band. The crowd, however, was clearly not the Springsteen crowd of old: They knew "Hungry Heart" and "Dancing" and that was about it. It was to be a suggestion of things to come as the crowds throughout the entire first leg of the tour seemed more interested in drinking than listening to the *Nebraska* material and more interested in screaming out the lyrics to "Born to Run" than listening to Bruce sing them.

The first night in Cincinnati, a week later, was a strange brew—Springsteen played an unprecedented six songs from *Nebraska* and they were actually greeted with boos by some rowdy members of the crowd. Cincinnati is a surprisingly redneck town—I have never seen an audience drink more beer—and the crowd was clearly more interested in the rocking material: during songs like "Nebraska" there were almost as many people heading for the concessions as sitting in seats. The second night was better—only four *Nebraska* tunes and plenty of the rocking material the crowd had come to see. Particularly hot were the encores.

Cleveland is the biggest Bruce town in America

outside of New Jersey and it was clear from the opening notes of "Born in the USA" on the first night that Bruce was ready for a hot show. He played what by now had become the standard Bruce-Springsteen-show-1984 model A (model B opens with "Thunder Road") and the audience went nuts. The second night during the encores he played just "Twist and Shout," dropping "The Detroit Medley" for the first time and the result was a hotter show, though when we talked with Bruce back at the hotel, he said of "The Medley," "Yeah, but that's still a great tune."

Two days later at Alpine Valley outside of Milwaukee "The Detroit Medley" was back in the set. It was a full moon and the venue was Springsteen's first outdoor show since Red Rocks four years ago. He was obviously in a good mood and even played part of the soundtrack for fans who arrived early. It was a magnificent show not only special for the performance and for the setting (a beautiful full moon illuminating the crowd of 20,000 in the Wisconsin night) but also because it represented the world premiere of "Man at the Top," a new song, and to date marks its only performance. The song is about politics and also about Springsteen's record being at number one. It was performed acoustically with Clarence, Roy and Patti on vocals and with Bruce on guitar. Bruce also ended the show with a new twist to Rosalita: "Tell your daddy to have some fun, cause my record Rosie is sitting there at number one!" The second

(Continued on next page)



(Continued from previous page)

were shaking and my heart a pounding. This is a hot show — Springsteen's skill as a performer matches his skill as a songwriter. The guy is a maniac. He's also now a beefcake maniac — through a regimen of weight training and running he now looks like a mini-Hulk. His current physique is testament to the Charles Atlas theory that even a 97-pound weakling can become a he-man.

Not only is Springsteen healthier, and as active on stage as ever, the E Street Band has been revitalized and beefed up. Miami Steve Van Zandt is long gone, left to pursue a career as Little Steven. Van Zandt's been replaced by Nils Lofgren, formerly of Neil Young's Crazy Horse and formerly known for his own cult status as a solo performer. Lofgren is one of the best guitarists in rock 'n' roll and his new arrangements for some of the solos in Springsteen's songs give them new and needed life. On stage he also adds something visually to the band — Lofgren's around five feet tall and the contrast between him and monster-sized Clarence Clemons is something to see. Regrettably Lofgren isn't allowed a solo spot for his own original material — this is the Bruce Springsteen show first and foremost — but the band usually encores with "Street Fighting Man," a cover of the classic Stones tune, done seemingly as an homage to Lofgren's adulation of Keith Richards. Lofgren also adds a bit of excitement during "Rosalita" and the band introductions when he does one of his now famous back flips off of the mini tramp — playing his guitar the whole while. As Springsteen says every night, "that's incredible."

Also because Springsteen thought Van Zandt's vocals would be missed, Patty Scialfa has been added to the band as a background singer for about a third of

the material. She brings an excellent voice to the band though early in the tour her role still was being ironed out. Scialfa's spotlight so far has been primarily during "Out in the Street" when she and Springsteen trade vocals.

The rest of the band is all back and working as hard as ever. The rhythm section of Gary Talent and Max Weinberg may well be the best in rock. Danny Federici and Roy Bittan switch off on various keyboards and what can one say about the Big Man, Clarence Clemons? He's the king of the world.

Clarence, Gary, Danny and Bruce all go back 15 years — they all used to swim at this beach in Asbury. It was just a couple hundred yards west in the clubs that front the beach where the early genesis of the E Street Band began fifteen years ago. First there was Child, then Steel Mill, then Dr. Zoom and the Sonic Boom, and finally the Bruce Springsteen Band. And it was in the clubs here in Asbury Park — christ I could throw a stone over there — where Bruce Springsteen first indicated he might just be the savior of rock 'n' roll. Fifteen years ago you probably wouldn't have recognized him — he had long hair then and terminal acne. But when he picked up his guitar and started screaming out the words to early songs like "New York City Serenade" and "Goin' Back to Georgia" you could hear the promise in his voice. Walking by the site of those clubs earlier today, clubs like Xanadu and the Student Prince, I thought I heard the echos still ringing of a thousand nights of sweaty rock 'n' roll.

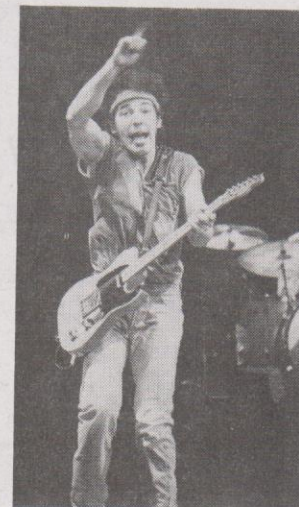
Last night, as he has every night during the tour so far, Springsteen stopped the band during the middle of his obligatory five song encore and gave the crowd his message. "I was lucky," he says, "I had a dream when I was a kid and for me that dream came true. To



get what you want you've got to fight for it. Let Freedom reign!" And then with a patented guitar windmill he hits the opening chords of "Born to Run." The houselights come on to illuminate 20,000 fans all going crazy, all reveling in a grand celebration of rock 'n' roll, and the blast of white light seems like a whole new world dawning.

Earlier in the evening Bruce told another story — this one about Elvis Presley. "I remember back when I was a kid," he said, "I used to listen to the radio and when I heard the songs of Elvis Presley I knew there was a better world out there." With that Springsteen broke into an old Presley tune, "Follow That Dream." Slowly and purposely he sang the song: "You got to follow that dream wherever that dream may lead you."

I chose to follow it and sitting here on the beach of Asbury Park, New Jersey, the ancient Atlantic sunshine slowly reddening my face, my dream comes true. 🍀



(Continued from previous page)

Alpine Valley show was less exciting, but perhaps only in comparison.

A three-show stand in **Chicago** was somewhat dulled by the awful hall: The Rosemont Horizon is one of the worst places to hold a concert on this earth and is staffed by the largest assholes in the Western Hemisphere. The first two shows were rather uneventful, though on the third Bruce added "Tenth Avenue Freezeout," a first, and "Because the Night." On "Dancing in the Dark" he picked a particularly beautiful woman who really knew how to dance and after the song he picked her up, bit her in the stomach and obviously expressed his sexual interest in her, which seemed to make the rest of the show, particularly "Pink Cadillac," even hotter. During "Rosalita," he said, "The record company just shoveled me another million bucks."

Chicago was followed by three **Canadian** shows which by all reports were rather mixed. The crowds were equally mixed with fanatical fans and obvious first timers and many of the first timers didn't seem to appreciate the American imagery. **Saratoga Springs** in upstate New York followed the Canadian swing and it being an outdoor facility, it looked like an utter mess when it started pouring rain. But believe it or not, during "Who Will Stop the Rain," the rain stopped (remind you of Woodstock?).

In **Detroit** at the end of July Bruce started playing "Trapped," the Jimmy Cliff song he has reworked for his own. Bob Seger was in the crowd

for the first Detroit show, and the set also included "Travelin' Band" by Creedence.

Then came the big ten—ten nights at the Meadowlands in **East Rutherford**, New Jersey, just about twenty minutes from Bruce's back door (Springsteen chose to stay at a hotel, though). The first night got mixed reviews, though the crowd was clearly into it. The ten shows were highlighted by a variety of special guests; on August 12th Bruce pulled Southside on stage for "Twist and Shout"; La Bamba and the Miami Horns showed up once; Bruce pulled his mom up during "Dancing in the Dark" at one show, also Clarence's wife (he slow danced with her) and his college student girlfriend; J. T. Bowen from Clarence's band showed up one night for "Woman's Got the Power," and Bruce seemed to enjoy playing with him as well as anyone. Bruce added "Bye Bye Johnny," "Growin' Up" and "Jersey Girl." On the 12th Bruce dedicated "Used Cars" to his dad, saying, "He's flying back home tomorrow. This song's for him." Keith Richards and John Entwistle showed up for shows, though they didn't come on stage.

The highlight of the Meadowlands show, and perhaps one of the emotional high water points of Springsteen's career so far, came on the final date in New Jersey. Bruce's first words were "tonight's the night" and they couldn't have been truer. While most of the shows have started at 8:30 and lasted until 12:30, this one went on another hour and it had to because Bruce packed in almost every song he knew. He did "Spirits in the Night" and "Tenth

Avenue Freezeout" (with the Miami Horns). He added "I'm Going Down" for the first time since St. Paul and the crowd went nuts. The acoustic version of "No Surrender" that has been in almost every show was left out so it was clear something was up. The encores started with the usual "Jungleland," but then Bruce said it was a special night and he brought out Little Steven. Steve came out with a big smile, plugged in next to Nils and played on "Two Hearts." The Miami Horns returned and Bruce and Steve split the vocals to the classic crooner "Drift Away" and even added a new verse. Then came "Born to Run" and finally "Twist and Shout," "Do Ya Love Me" and "Detroit Medley." It was a show of shows.

The four nights in **Largo** were also pretty hot. On the second night Bruce did the world premiere of "Be True"—the first time the song had ever been played live. He forgot the lyrics to "Independence Day." He also added "Follow That Dream" one night, did "Because the Night" and "Trapped" again, and made "I'm Going Down" the highlight of the shows. During one of the encores he threw in "Woolly Bully." Also added to "Rosalita," "cause I'm on the cover of *People* magazine."

In **Worcester** he added "Downbound Train." In **Hartford** two days later he opened up with "Rave On" in honor of Buddy Holly's birthday. Nils missed his back flip during "Rosalita" for the first time in Hartford. In **Philadelphia** Bruce pulled his sister on stage during "Dancing in the Dark." And the beat goes on and on and on . . . 🍀



## THE BACKSTREETS INTERVIEW

# MAX

MIGHTY

BY CHARLES R. CROSS

**B**RUCE SPRINGSTEEN HAS BEEN called the hardest working man in show business and if there's any truth to that, then Max Weinberg, as the E Street Band's drummer, can top that claim. Long ago Bruce dubbed him the Mighty Max and there is perhaps no other nickname in the band that's as appropriate.

Born in 1951, Weinberg grew up in north Jersey, around Newark and Maplewood. By his early teens he was already playing with several local bands, backing up lounge acts and even working as a drummer for Broadway shows.

In 1974 he saw a classified ad in the *Village Voice* that changed his life—"Drummer (No Jr. Ginger Bakers)" it said and left a Columbia Records contact number. Max auditioned (the first song he played was "Let the Four Winds Blow") and both Weinberg and Springsteen describe it as just short of love at first sight.

Apart from his body of work with the E Street Band, Weinberg has been very active during the off season doing seminal work with Southside Johnny and playing a host of other session dates. Recently he's turned his talents elsewhere, though, and authored *The Big Beat* (Contemporary Books), a book of conversations with rock's finest drummers. It is an admirably well-written book and despite the fact that drummers are its central focus, it is of great interest to any fan of rock 'n' roll. Weinberg's theory is that despite the fact that the drummer is infrequently

in the spotlight, the drummer still is an integral part of history with great stories to tell to boot. We decided to apply this concept to the E Street Band and found Max one of the easiest band members to talk to and truly a nice guy. This interview took place over the course of a couple of days this July in Cleveland, Ohio, first in a hotel room and then backstage after the show while Weinberg soaked his hands.

**Backstreets:** *First I wonder if you could clear up some of the rumors I've heard about the recording of Born in the USA and Nebraska. What kind of stuff didn't make it on the record?*

**Max:** Well, we recorded about 80 songs for *Born in the USA*. Some of them are great. "This Hard Land," which didn't make it on the record, is just fantastic. That's probably my favorite song we've done.

**Backstreets:** *I know there are rockabilly versions of most everything on The River but is there really an electric Nebraska?*

**Max:** Yeah, we did a lot of those songs with the band.

**Backstreets:** *One of my personal obsessions is The River outtakes which I happen to think are better than the actual commercial album—songs like "Cindy" and "Roulette." What's the story behind "Roulette"?*

**Max:** Yeah, that's a great song. That was the

very first song we recorded when we went in to the studio to do *The River*. I don't know but for some reason it just never made it on the record.

**Backstreets:** *Tell me about your problems with your hands. I understand there was a chance you might never drum again.*

**Max:** I developed incredibly bad tendonitis in my hands. I had these hand operations. It was very painful, that's why I'm soaking my hands in ice now.

**Backstreets:** *I noticed in your new book you thank your doctor.*

**Max:** Yeah, Richard Eaton. He's acknowledged as the greatest hand surgeon in the world. I sat down at the table, my hands spread out like this with a drape. I'm a drummer and I'm giving him my hand and he fixed me up.

**Backstreets:** *Are these shows hard for you? I know your hands are rumored to bleed after most shows.*

**Max:** I've been working out for this—woodshedding for about four months. I got done with *The Big Beat* in March so from March until when we left I didn't do much but drum. I've got sort of a studio in my basement and I'd just go down there every day and play until I'm tired. I work out real heavy—I run a lot, I do weights.

(Continued on next page)





(Continued from previous page)

**Backstreets:** *I understand Bruce has taken up running. I sounds now like the E Street Band could have its own health team.*

**Max:** Well, Bruce runs at home. I work out at gyms a lot. Nils is a very active athlete, he plays racquetball every day. Roy and I play racquetball and tennis. Gary is a racquetball player. Everybody keeps in shape. Clarence bicycles. You've got to—we work hard. You've got to be in shape.

**Backstreets:** *Why did you decide to write The Big Beat?*

**Max:** The book came about because I've always been interested in talking to drummers and musicians. *The Big Beat* is a result of my special fascination with the drummers that are in the book and the era in which they played. Ringo and Charlie Watts, Dave Clark of the Dave Clark Five, these are the guys I listened to when I was becoming a drummer, when I was a kid. These are still my favorite drummers. That's not to say that they're the only drummers I listen to. I like Stewart Copeland, Simon

Phillips is great, the guy from Talking Heads is great. Strictly speaking in rock, these are my all-time favorites, my heroes more or less.

**Backstreets:** *One thing that surprised me was that you didn't write of any jazz drummers.*

**Max:** Well, I love jazz drummers. Buddy Rich is probably my all time favorite jazz drummer and all around drummer but in the book I strictly dealt with rock 'n' roll cause that's what I play and that's what I know best. It's not a technical book it's a book that the fan of rock 'n' roll can really gain a lot of information from. It's a tribute, my way of putting the spotlight on these guys and also giving them a chance to tell some of their stories. These guys were eyewitnesses to some of the greatest history in rock 'n' roll. Ringo, Levon Helm, Dino Dannelli with the Young Rascals, D.J. Fontana who was Elvis Presley's drummer—they all have fascinating stories.

**Backstreets:** *I think I liked the piece on D.J. Fontana best—He's always been one of the great mystery men of rock 'n' roll.*

**Max:** D.J. had never done an interview before. No one had ever asked him these questions. He was fantastic to talk to, totally down to earth and just was entertaining all afternoon—I didn't want to stop. He was a great drummer.

**Backstreets:** *How did you track all these people down? That would seem to me to be the hardest part of a book like this.*

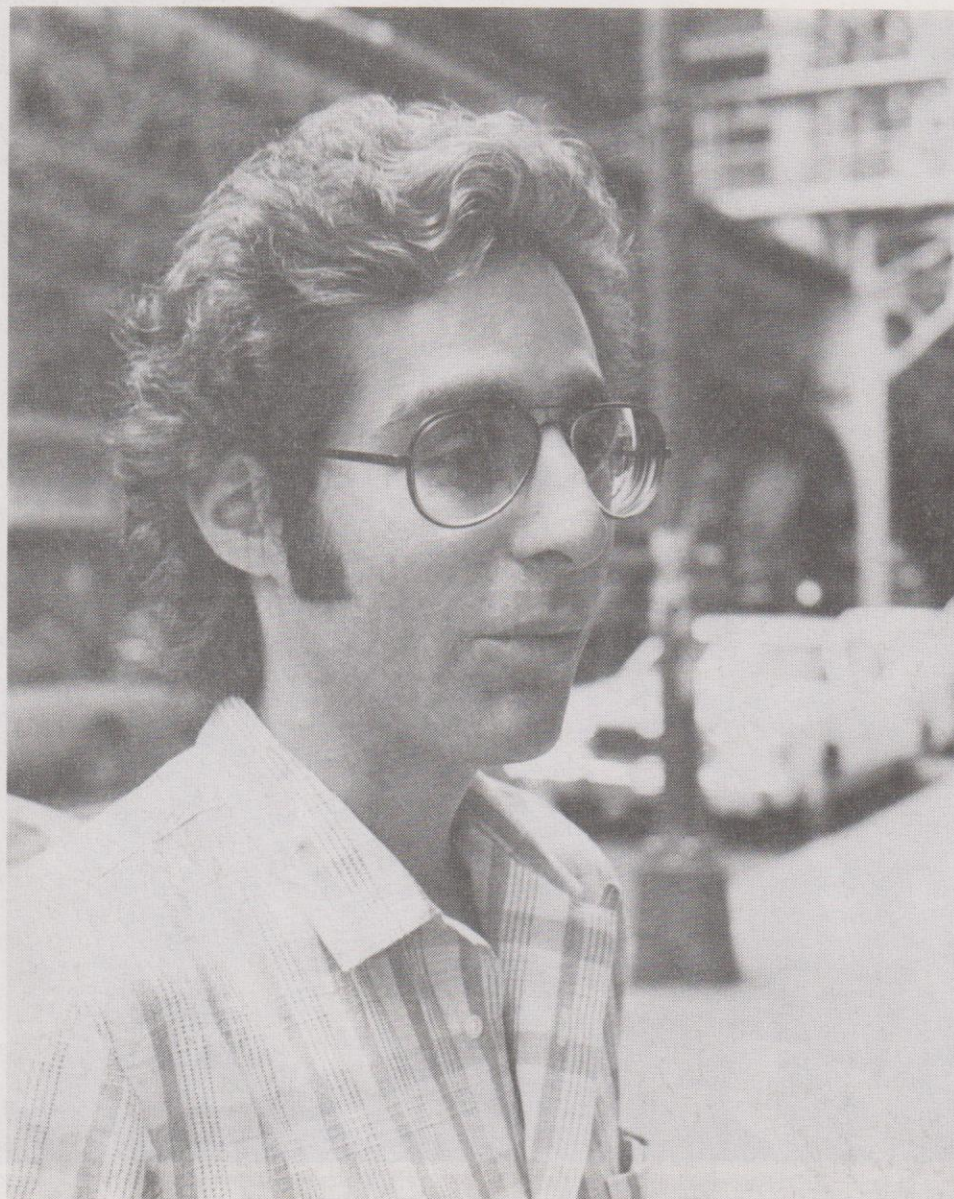
**Max:** It was just a lot of legwork, I guess. You get on the horn and call up and say, 'Hey I'm doing a book, would you like to be part of it.' I explained who I was and that I was a drummer. All of the guys I talked to really dug the idea and were glad to be part of it.

**Backstreets:** *My guess is that all of them weren't familiar with the E Street Band.*

**Max:** They all were. A lot of them I'd known over the years—Johnny B., Russ Kunkel, Jim Keltner, Ringo I've known for a while. The people I didn't know were Early Palmer, and D.J. but his sons had heard of our band. I didn't know Roger Hawkins but he'd vaguely heard of me

(Continued on next page)





(Continued from previous page)

from music polls and whatnot. But I was there as a drummer turned journalist for the moment. I was interviewing, not strictly having conversations. There was a lot of historical, technical and anecdotal material I wanted to get out of these guys.

**Backstreets:** *The thing in the book I'm sure people will find most shocking is Purdie's assertion that he played many of the Beatles records.*

**Max:** Purdie's totally an outrageous drummer, he always has been and always will be a phenomenal drummer first and he has an interesting way of looking at the work he did in the sixties. I can't say I agree with him and as to anyone who questions either side I suggest listening to the music and making up your own mind—it's all there.

**Backstreets:** *One of the best things about The Big Beat I think is that it really does, as you say, put the spotlight for once on this usually unknown member of the band.*

"I try to reach a certain level of emotion when I play, especially a song like 'Backstreets,' it's so emotional. Every time I listen to it or play it, I just get choked up."

**Max:** The drummer's always in the back. And if you're doing your job as the drummer, you're solid but you don't stick out. You're not singing the song, you're not writing the words. The foundation of the band begins with the drummer. You can't build a building without architecture and the drummer is the main architect if he's doing his job. He can cause it to crumble if he's not doing his job. There's a picture of Ringo in the book that's never been used before. I love this picture because the

spotlight's on Ringo and John, Paul and George are in silhouette. I thought it was particularly fitting because when I looked at the Beatles I saw Ringo.

**Backstreets:** *It was watching Elvis Presley, wasn't it, that you first became interested in music?*

**Max:** I had two older sisters and a younger sister. They were teenagers at the time and naturally into Elvis. I was about five or six and I remember vividly sitting down and dressing up as Elvis with a cardboard guitar and this hair and sideburns, it was very cute. And when he played "Hound Dog" the roll of D.J.'s was what really blew my mind. It got my attention immediately. I guess I was just always keyed into rhythm and percussion because that made me want to develop my rhythmic sense. About a year or two later I got a little drum. I was really only about six or seven when I got my first drum. I was banging on that thing and I had a little promise. I got a drum set, my parents bought me this little Japanese drum set—I think they went into hock, it was this little Japanese drum set that cost \$125—when I was in the end of sixth grade. I first heard of the Beatles in November of '63. By the time they were on Ed Sullivan I already had a drum set and a little band and then when I saw Ringo, that just changed my life. That just made me want to be Ringo. I just wanted to be in a great rock 'n' roll band playing for screaming people.

**Backstreets:** *It must have just been a hell of a kick for you to be able to meet these drummers and talk about your craft.*

**Max:** Yeah, it was a total gas. Naturally I was nervous—I've never gotten over my nervousness talking to Ringo. It was great because I got to ask all the millions of questions I had when I was a kid and these guys were so nice, warm and engaging it was a real pleasure. It's great when you have heroes and you come away after meeting them and they're bigger heroes. These guys are still big, big heroes to me. Every time I listen to Russ Kunkel I learn something and that's what it's all about and I'm proud to be part of the tradition.

**Backstreets:** *Bruce has been called the hardest working man in show business and that makes you perhaps even harder working, being the drummer. Playing a song like, let's take "Backstreets" from tonight, that must put some great physical demands on you.*

**Max:** It's emotionally hard. You try to conserve your physical energy as much as possible while at the same time giving a thousand percent. That's what economy of emotion and finesse technique are all about. But the emotional thing, I try to reach a certain emotion when I play, especially a song like "Backstreets," it's so emotional. And I've played that song, shit, I've played that song 500 times and every time I listen to it or play it, I just get choked up. I love that song. That song describes totally a period of my life for three years during the mid-seventies.

(Continued on next page)



"I will always desire to play with Bruce Springsteen. He's the most inspirational, most dedicated, most committed and most focused artist I've ever seen. I like to be around people like that."

(Continued from previous page)

**Backstreets:** *On the new album I think your shining point is "No Surrender"—you really kick ass there.*

**Max:** We played it in St. Paul a couple times. We're still working things out setwise and orderwise.

**Backstreets:** *I think the drums are mixed louder on this new record—your playing just sounds hotter in the mix.*

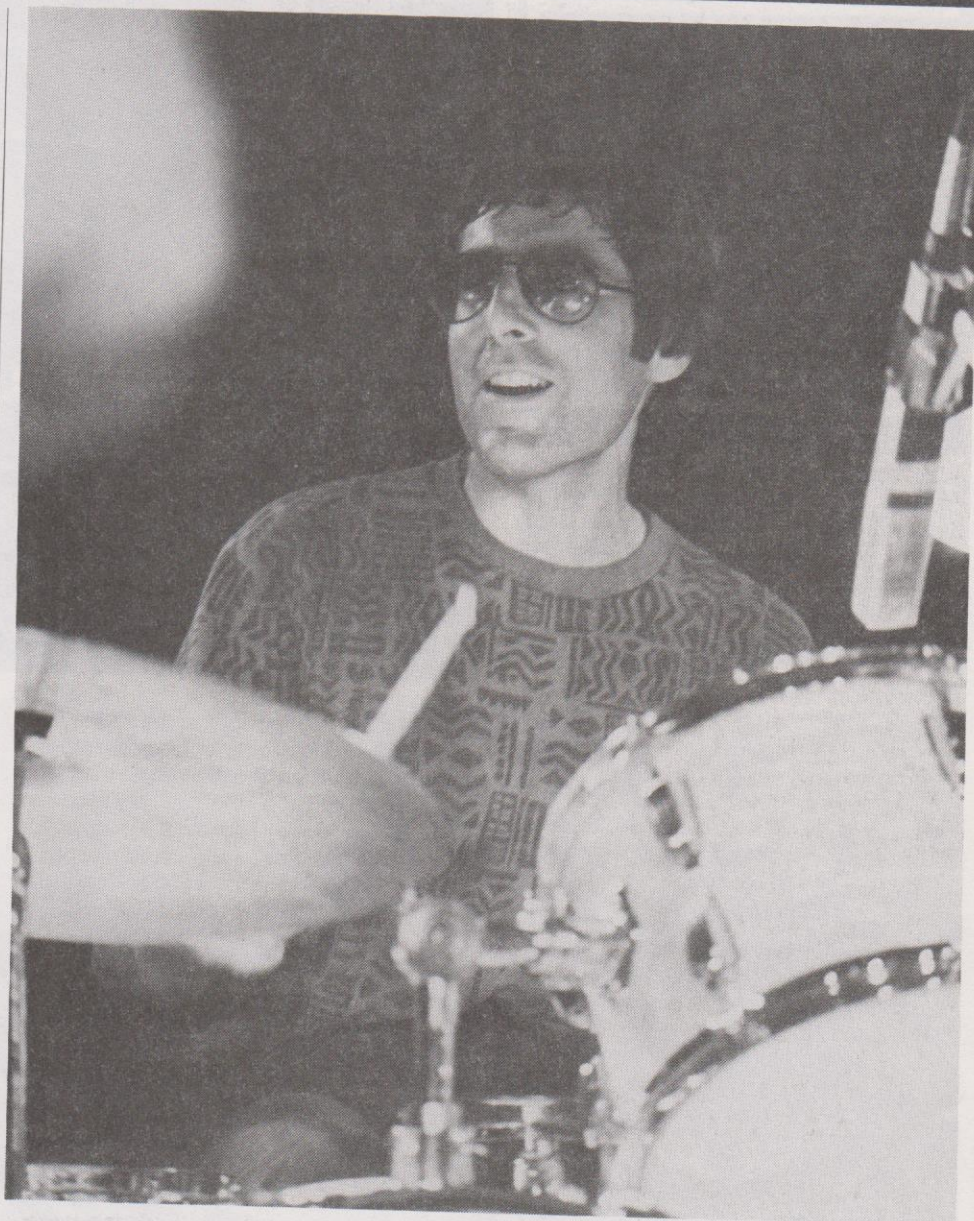
**Max:** Well, Bob Clearmountain mixed it. On this record you hear everything—it's a very clean sounding record. It's a more contemporary sounding thing than we've been doing in the past. We got some good drum sounds. I got in the studio and I hit the drum about as hard as I can hit it. The rest is just momentum.

**Backstreets:** *"Dancing in the Dark" has a different drum sound. Did you do anything special on that song?*

**Max:** It was just the straight beat. No fills. Bruce played that song in the studio, it was the last song we cut off *Born in the USA*. I've been listening, like everybody else, to a lot of Stewart Copeland and the Police. I was really into the Police and I had just seen the Police two days before we cut that track. They played "Every Breath You Take" and it's just groove and momentum. It's the exact opposite of "Born in the USA" which has its own groove and momentum but "Born in the USA" is very busy drumming—I love that song. "Dancing in the Dark"—you play what the song dictates and that's what the song dictates.

**Backstreets:** *How do you consider yourself as a drummer? What do you think of your talents?*

**Max:** I have my moments but I don't put myself in the same league as any of the guys in the book I wrote. I have my moments—it's about moments, trying to get as many of them as you can. But I don't put myself on the level of a Ringo—not that I'm putting myself down but I never listen to myself like that. Only a few things do I sound as good as I want to sound—"Born in the USA," that's how I want to play. I like "Dancing in the Dark," I like "Candy's Room." I play good on "Ramrod"—"Ramrod" is probably one of my favorite pieces of drumming I've done. "Born in the USA," that's really me drumming you've got the true Max



Weinberg, Mighty Max on "Born in the USA." I hit something out there on that one—it's real pleasing to me.

**Backstreets:** *You've done a weird potpourri of session work, what kind of stuff remains that you want to do?*

**Max:** I'd like to do a lot more session work. I've been doing some movie stuff—I did some stuff *Streets of Fire*, that song "Nowhere Fast" and I'm on *Sixteen Candles*.

**Backstreets:** *Do you get lots of phone calls and requests to play on records?*

**Max:** No. When you're in a big group people don't think you do stuff. They never ask who the drummer is unless they want my sound. And that's how I get work—I average a few things a month but I could be busier. I'm going to be a lot busier. It's a little hard to think about what I'm going to do after this tour—this tour just started and we're going to be out here for a year and a half.

**Backstreets:** *Looking into the future what do you want to do after the E Street Band?*

**Max:** I don't even think about that. I do play every show like it was the last, though—that's the only way I can get through these shows. I don't think about anything but what's going down right now. Especially for drummers, when you start thinking about that shit you lose your perspective. My job is to keep it happening like right now. I will always desire to play with Bruce Springsteen. He's the most inspirational, most dedicated, most committed and most focused artist I've ever seen. I like to be around people like that and there aren't many people like that. I only think about what I did tonight.

**Backstreets:** *Thinking back to when you first saw D.J. Fontana kick in that great opening of "Hound Dog," did you ever imagine you'd become the drummer in a band like the E Street Band? Did you ever dream you'd be where you are now?*

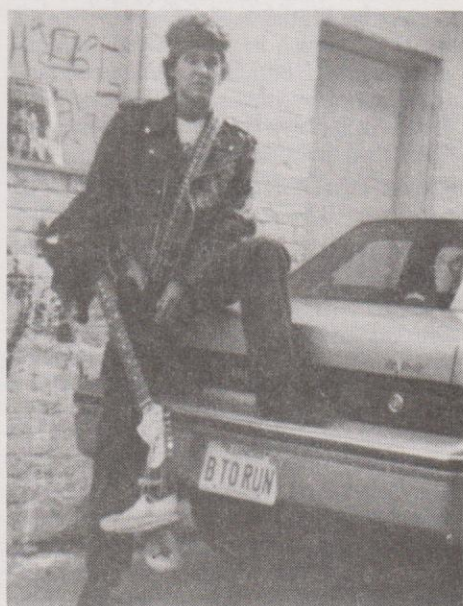
**Max:** This is a dream come true. 🐾



# Boss Machines

If the photos we got for Contest 7 (send us a picture of you and your car) are any indication, the muscle car is alive and well. Here's a few of the best pictures—thanks to all who sent in photos. The next contest (#8) is Close Encounters of the Bruce Kind: Describe on half a page (typed preferably) actual meetings you've had with the Boss himself. Don't be shy. Deadline is December 1st.

Back to the cars, clockwise from right: John Reis is a cop from Providence, R.I. (if he pulls you over, flash your *Backstreets* t-shirt at him); Nick Parslow from England also followed a police theme; Carol Ann Wykowski has a license that says "B to Run" and a look to go with it; Bob Schuitema's Corvette's plate says "Sleek"—he runs Magic Rat Enterprises which charts group buses to Bruce shows; Bert Van Andel took a picture of his car in front of one of his Wisconsin hometown's most famous landmarks (doesn't look like the kind of place Bruce would stay nowadays).





# 'All Those Years' a great set

BY STEVE REED

IT'S BEEN HARD RECENTLY TO GET TOO excited about any of the unauthorized releases of Springsteen material. Much of the latest stuff has been everything the record companies warn us about — inferior, expensive and of marginal interest. But one new record from Europe is an exception (though it's still expensive): It is the nicest collection of Springsteen material released anywhere, commercially or bootlegged.

I'm speaking of the new ten-record boxed set. *All Those Years*. First off, visually this is an impressive package. Though it still lacks the punch a professional graphic designer would bring to the design, the printing and the fabricating of the entire package shows a concern for quality and a love of the subject. The set comes with a 24-page booklet with some great black and white and color pictures from throughout Springsteen's career. Some are pictures that have never been circulated before and some are copies of more famous shots but the printing on all of them is top-notch. The booklet outlines the material and explains a little bit about the purpose of the set — the bootleggers even describe this as a project of "deep passion."

That might be pushing it a bit far as the bottom line is these records are done to make money and it's important that one as a consumer remember that you're a pawn in their game. But that aside, this set is the most passionate collection of Springsteen performances I've ever come across.

As said, there are ten records here and over six hours of music. It spans the entire spectrum of Springsteen's career, starting with Steel Mill on record one and then an album for almost every year through 1982, which is represented by some of the bar shows Springsteen played that summer. Of the ten records, at least half of the material is stuff I was unfamiliar with and which has not appeared on other bootlegs.

Particularly interesting is the early Steel Mill and E Street demo material from 1971 through 1973, much of which I wasn't even aware existed. All the songs are extensively annotated in the booklet that comes with the set, and circumstances of the recording are noted — in itself a real rarity on a bootleg. This early material shows a side of Bruce infrequently suggested on any of his released work and it is essential for anyone to fully appreciate the progression of his skills.

The selections switch equally between unreleased outtake material and live versions of released songs, though the creators of this set have taken great care to throw in some juicy tune on every single record. Side two of the record titled "Sparks on E Street" is probably my favorite — it features "She's So Fine" and "Thundercrack," the later one of Springsteen's greatest performances. Almost every one of the great unreleased tunes — "The Promise," "Don't Look Back," "Frankie" — find their way on to this set but also particularly noteworthy is a killer version of "Backstreets" with the "Promise/Sad Eyes" worked in. The set is current enough to end with some of the classic bar material from the Stone Pony, in-



cluding the same version of "Jersey Girl" that's on the flipside of the new single (obviously whomever is making these records has a close in at CBS, when the bootleg and the official release are clearly from the very same tape).

From what I understand, this record was pressed in a rather limited quantity and advertised prices have been sky high. It's also impossible to find (the best I could do was listening to a friend's copy on the East Coast). It's hard to figure out exactly what to think of a release like this — it's such a great collection of material — but it still leaves me yearning for the classic official compilation that CBS could put out that would stop unofficial releases like this. This record also leaves me feeling again that Springsteen's best is still unreleased — we can only hope he'll one day officially release it for the pleasure of the entire world. ♣

*Backstreets in no manner, shape or form endorses these types of materials. Our word of advice for collectors of unauthorized materials is let the buyer beware.*

## French discography rather sparse

THE FRENCH ARE KNOWN FOR culture, art and making lovemaking a national sport: They are not, however, seemingly interested in pressing many Bruce Springsteen records. The French discography is rather short — only three singles and no albums — primarily because most recordings released in France are pressed in either Germany or Holland and imported. Springsteen certainly has his fans in France (his Paris show three years ago is legendary) but the French in general have awful taste in rock 'n' roll, preferring mechanized disco music.

All three Springsteen singles released in France are off *The River* and, despite the fact that they're pretty much the same picture sleeves used in other countries, they have their own little attributes. All singles from France, like all singles from England off *The River*, were available both with a red paper label (similar to the US label) and with a brown etched label.

The singles are Hungry Heart b/w Held Up Without a Gun, for which the picture sleeve is

similar to the Italian 45; *The River*/Ramrod, similar to the Dutch 45, a great color picture; and Cadillac Ranch/Be True, the only unique song selection though the picture on the sleeve was used in several other countries. All of these 45s, however, feature different choices of typeface than the other releases, making them easy to recognize. In general the typeface choice is tackier, but that makes these sleeves look all the better.

The only other Springsteen collectibles of note from France would be the several magazines that have featured Springsteen on their cover. One of the more recent such appearances was on the cover of *Guitare et Claviers* which proclaimed "Bruce Springsteen Reste le Boss."

*Right: The French "Cadillac Ranch/Be True," with its unique typography choice; A French magazine, Guitare et Claviers, with a Springsteen cover and feature story inside billing "Reste Le Boss."*





# GIVE THE GIFT OF BRUCE...



THIS CHRISTMAS!

Give the perfect gift to your Bruce buddies this year: A year's worth of Springsteen mania in the form of a subscription to Backstreets Magazine.

We'll start your friend right off with a copy of the great current issue, and we'll also send them a great Bruce Christmas card noting your gift. Don't delay: Keep dreaming of a Springsteen Christmas this year.

Rates are still only \$10 for four issues in the U.S. and Canada and just \$15 for overseas airmail service.

Okay, I'm convinced. I am:

Name: \_\_\_\_\_

Address: \_\_\_\_\_

State/Country/Zip: \_\_\_\_\_

☐ Please send a card noting my gift.

Send the gift to:

Name: \_\_\_\_\_

Address: \_\_\_\_\_

State/Country/Zip: \_\_\_\_\_

Send with payment enclosed to:

Backstreets, PO Box 51225, Seattle, WA 98115, USA.

## Backstreets

P.O. Box 51225, Seattle, WA, 98115, U.S.A.



**H**E MIGHT BE BRUCE SPRINGSTEEN BUT if he breaks the law in Darlington County he's going to jail nonetheless. This month our In Print section features this hilarious report

from the real Darlington County. So Bruce, be forewarned.

It wasn't easy to find a negative review of *Born in the USA* in the US, so all we had to do was look

to our friends in the UK. Boy, those British critics sure have their heads up their butts.

Thanks again to everyone who sent in clips—for space reasons we could only reproduce a few.

THE CHARLOTTE OBSERVER Wednesday, June 6, 1984 5E

# Rock Song Strikes No Chord In Darlington

By SUE ANNE PRESSLEY  
Staff Writer

In Darlington, S.C., people aren't exactly stampeding to the record store for copies of Bruce Springsteen's new album, "Born in the USA."

For one thing, there are no record stores in Darlington.

For another, it appears few residents are aware that a song on side one of the album released Monday is titled "Darlington County" and is inspired by — guess what.

And then there are further complications:

"I don't believe I know who that gentleman is," said Darlington County Manager James White with a chuckle. "I've never



Springsteen

heard of the song, I've never heard of him and I don't know the basis of him writing about us. Why would somebody write a song about Darlington County?"

That may be a point only Springsteen, "The Boss," the rock artist famous for his songs of rebellion and resignation, can fully address.

The song is about a couple of buddies, the narrator and Wayne, who drive south to Darlington County to work, race cars and charm local women with the boast that their fathers own the World Trade Centers.

The last verse has the singer leaving Darlington County, looking back to spy his friend Wayne — presumably a drag racer — handcuffed to the bumper of a state trooper's Ford.

Springsteen was not available to speak for himself, and Columbia Records publicist Arthur Levy had to stand in with an explanation.

"There's nothing apocryphal or mystical about it," Levy said Tuesday from the company's New York offices. "If 'The Boss' wrote a song about racing, that would be too obvious. It's a racing song without being a racing song. You don't title a song 'Darlington County' unless you're trying to conjure up the image of racing."

Darlington County is the site of the Southern National 500 stock car race, scheduled for Sept. 2 this year.

Robert Hilburn, a pop music critic for The Los Angeles Times, apparently found deeper meaning, calling "Darlington County" a song of "desperate bravado."

White, on hearing Springsteen's lyrics, remained unimpressed.

"I guarantee you," he said, "if they did violate the law, the patrol will get them and rightly so."

## BORN LOSER

ALBUM REVIEWS are always personal opinions and nobody will ever agree 100% with any reviewer. However, Sandy Robertson's enthusiastic review of Springsteen's new album took little or no account of the man's earlier output, and by taking the album in isolation painted a false picture.

Doubtless 'Born In The USA' would strike a favourable response in anyone who's not heard Springsteen before. Unfortunately most of us are not in that happy position of ignorance.

Writing as a long term Springsteen supporter, I at first found the 'Dancing In The Dark' single banal until the lovely coda under the line 'This gun's for hire...' hooked me and brought the song to life. Thus burned, I didn't judge the album on the first hearing alone although I was sorely tempted.

In fact, the initial impressions were reaffirmed. The album was familiar in every respect; an exercise in standing still by a tired man from whom too much has been expected for too long. 'Born In The USA' is riddled with musical references to earlier songs. Identical introductions, sax solos,



choruses and hooks abound which are lifted wholesale from earlier material. Anybody knowing Springsteen could pick out these passages and trace their twins on 'The River' and elsewhere. Even where he breaks into something new, like the vocal choruses on 'No Surrender', its origins can be traced back to Springsteen's work for Gary US Bonds.

So what's the judgement — a five star album? I think not. Merely a solid, dependable stop-gap from an old friend. Nothing much wrong with it but don't pretend it's magnificent either. That's giving neither Springsteen nor his established audience any reliable guide to the album's worth. — Andrew Sparke, Beverley.

## Big Boss goof

**BRUCE SPRINGSTEEN 'Born In The USA' (CBS 86304)**  
**OUT COMES** Bruce's new album and out come the warnings from my colleagues at RM. "Careful how you treat God, Strike!", and, "He deserves a fair hearing." Well, that's what he got and what did I get in return?

Three songs glorifying sexual harassment, three about growing up in the good ol' US and a couple about how the guys go out and knock their stupid heads together on a Friday night.

Needless to say, Bruce thinks this is all just great and belts out the aforementioned pearls of wisdom with his customary gusto. Springsteen and his excellent band have got it all off pat by now and I can see why the yanks love him, but show me a Brit into Bruce and I'll show you a misguided wally. ++

ANDY STRIKE

Page 52 SOUNDS June 23 1984

## Spring fever



OH MY GAWD! Another bout of that dreaded disease has hit our shores! I'm still convalescing from the last attack... it's worse than the

Black Death, this Springsteenus sycophanticus! Among the symptoms of those who are exposed to this rather unpleasant malaise are continual vomiting and constant

ranting at anyone seen sporting a Springsteen tour T-shirt!

I bloody hate Springsteen! He's just another bland American singer-songwriter who painfully reminds us of all the American cliches most abhorrent to us!

Excuse me, I'm going to have another attack...! — The Black Sheep.



## Classifieds

**BRUCE COLLECTION HAS**  
to go--collector is forced to  
sell all. Promos, imports,  
many rarities. Send SASE to  
Steve Reed, 2318 2nd Ave,  
#1098, Seattle, WA 98121.

**WANTED TO PURCHASE:**  
Good quality tapes of  
Bruce's August 12th and  
20th shows at Meadowlands  
New Jersey. Please write  
Vicky Gill, Box 20, c/o  
Backstreets, PO Box 51225,  
Seattle, WA 98115.

**MASSIVE LIST OF BRUCE**  
rarities. Write Record  
Runner, 5 Cornelia St, NY  
NY 10014. Or stop by our  
store when you're in NYC.

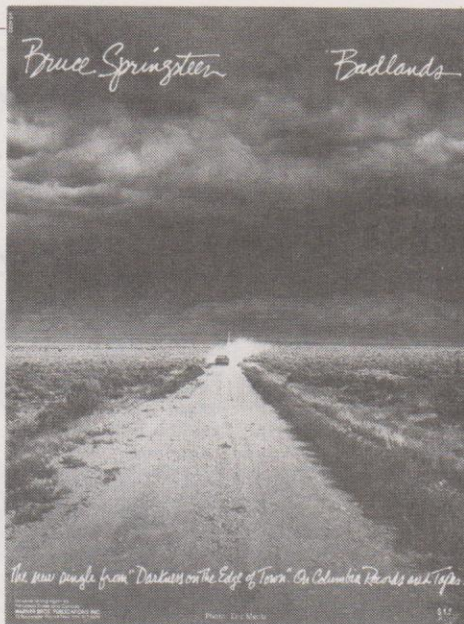
**FOR AUCTION : 2 COPIES**  
of Backstreets number 1.  
One is perfect, the second  
is very good condition. Will  
sell to highest bidder for  
the perfect one and the  
very good one to the

**RARE SPRINGSTEEN AND**  
Doors tapes to trade. No  
sales please. K. Gillespie,  
1152 West 20th Street, Erie  
PA 16502.

**FAN WANTS TO TRADE**  
Bruce tapes. Send your list  
for mine. Trade only: No  
sales. Richard, 2745 Monterey,  
#76, San Jose, CA 95111.

**WRITE FOR FREE BRUCE**  
Springsteen list. Over 90  
items, records, posters, many  
rarities. If you're a Bruce  
fan you'll want to see this  
list. Radio, Radio Records,  
PO Box 2901, Arlington VA,  
22202, (703) 820-9181.

**SPRINGSTEEN TAPES (1970-**  
1982), records, promo post-  
ers and articles for trade  
(no sales). Let's exchange  
lists. Steven Semeraro, 15  
McKinley St. Lincoln NJ,  
07035.



**RARE SHEET MUSIC**  
Rare sheet music to Bad-  
lands up for bid. This has  
a great rare cover photo  
Send bids before Nov 30 to  
Badlands Auction, c/o  
Backstreets, PO Box 51225,  
Seattle, WA 98115.

**BACKSTREETS #1**  
Up for auction two copies of  
Backstreets #1. One is per-  
fect, the other very good.  
Specify which you're bidding  
on and send bids before Nov.  
15 to Steve Reed, 2318 2nd  
Ave, Apt. 1098, Seattle,  
WA 98121.

**PENFRIENDS WANTED BY**  
Springsteen fanatic. Would  
love to hear from everyone!  
Dorothy Yee, PO Box 1965,  
Christchurch New Zealand.

**SPRINGSTEEN RECORDS**  
Many rarities for sale. Write  
for free list: Dan Hellstrom,  
Karlfieldtsg. 9A, 72222, Vas-  
terås, Sweden.

**BRUCE/LITTLE STEVEN/**  
Clarence. Rare items from  
UK, Europe, US and Japan!  
Promos, pic sleeve 45s, 12"s  
test pressings, posters and  
more! Write for list to: Mod  
Lang, 48 Shattuck Ave.,  
Box 138, Berkeley CA  
94704-1140.

## Rates

Rates are 50 cents for  
each word, 10 word or \$5  
minimum. Name and your  
address are free. Deadline  
for next issue is Dec. 1.  
No ads selling bootlegs  
or unauthorized items can  
be accepted. Write for  
display ad rates.

**SPRINGSTEEN ITEMS**  
wanted. Serious Springsteen  
collector seeks contacts over  
the world to cover new tour.  
I collect records (all sorts),  
tapes, videos (VHS NTSC or  
PAL), promotional material,  
etc. Will trade from large  
collection or pay cash. Hans-  
Erik Eriksson, Mellbyv. 3,  
S-872 00 Kramfors Sweden.

**SPRINGSTEEN FANS**  
Backstreets classifieds are  
the very best marketplace  
for Springsteen collectibles.  
Rates are only 50 cents per  
word. To get Boss rarities  
use the Boss classifieds.

**MEADOWLANDS PHOTOS**  
If you were one of the many  
with cameras in the front  
center at Meadowlands,  
Monday August 20 (last  
show), I would like a com-  
plete set of excellent photos  
recording the event, espec-  
ially me dancing with the  
Boss. Send info: Sharon  
Grant, 6540 Pierre de Cou-  
bertin, #302, Montreal,  
Quebec, Canada H1N 1S8.

**LITTLE STEVEN FANS**  
Super neat Little Steven  
mobile type display from  
Holland up for auction. Is  
three album covers for 1st  
lp, strung together with  
promo plugs inbetween. 2  
sided, mint conditon, 12"x  
40". Minimum bid \$10. Send  
bids to Box 45, Backstreets  
PO Box 51225, Sea.WA98115.



# Auction

All records for sale to the highest bidder before August 15th--please honor your bids. Minimum bids are noted by "mb." Disc graded first/then picture cover if any. Satisfaction guaranteed as always.

USA 45: Clarence Clemons, "Summer on Signal Hill," rare non-lp song, m, mb\$5  
 USA 45: Fade Away/"To Be True," rare misprint on non-lp b side, PS, m/m, mb\$8  
 USA 45: Fade Away/same, dj, m, mb\$13  
 USA 45: Hungry Heart/same, dj, m, mb\$13  
 USA 45: Badlands/Streets of Fire, rare stock copy for 1978, m-, mb\$7  
 USA 45: Prove it all night/Factory, rare stock copy, 1978, vg+, mb\$7  
 USA 45: Born to Run/Meeting, stock copy but with promo stamp, m/ mb\$8  
 USA 45: Born to Run, white label promo mono/stereo, very rare now, m, mb\$10  
 USA 45: Prove it All Night, white label promo, mono/stereo, m, mb \$8  
 USA 45: Tenth Avenue Freezeout, white label promo, , vg+, mb \$8  
 DUTCH 45: Open All Night/ The Big Payback (non-lp) great, PS m/m mb\$5  
 DUTCH 45: Sherry Darling/Be True, (non-lp), PS, m/m mb\$5  
 SPAIN 45: Hungry Heart/Held Up, (non lp) PS, m/m mb\$5  
 SPAIN 45: The River/Independence Day, great unique PS, m/m mb\$6  
 SPAIN 45: Atlantic City/Mansion on the Hill, PS, m/m mb\$5  
 SPAIN 45: Open All Night/The Big Payback, (non lp) PS, m/m mb\$6  
 GERMAN 45: Badlands/Something in the Night, great color PS, m/m mb\$18  
 DUTCH 45: Santa Claus/a Billy Joel tune promo only, PS, very rare, m/m mb\$50  
 DUTCH 45: Atlantic City/Mansion on the Hill, fabulous PS, rare, m/m, mb\$8  
 DUTCH 45: Hungry Heart/Held Up, PS, misprint back cover, rare, m/m mb\$10  
 ITALY 45: Hungry Heart/Held Up, PS is different than US, m/m mb \$5  
 USA 45: Blinded by the Light, Playback promo from 1972, PS, vg+/m, rare mb\$45  
 UK 45: Atlantic City/Mansion on the Hill, with great unique PS, m/m, mb\$5  
 UK 12": Rosie/BTR/River stock copy has great picture cover, neat, m/m mb\$10  
 JAPAN 45: Hungry Heart/PS, m/m mb\$6  
 UK 45: Hungry Heart/Held Up, PS, non-lp b side, black type, m/m, mb\$6

AUSTRALIA 45: Hungry Heart/Held Up, rare pressing, mint, mb\$10  
 ARGENTINA lp: Born to Run, super rare pressing with different song order very very rare, m/m mb\$25  
 ARGENTINA lp: "Obsurdad en el Suburbio" (Darkness) rare, m/m, mb\$25  
 CHINA lp: The River, weird rare press with great typos, still sealed mb\$25  
 US lp: Nebraska, promo, m/m mb\$10  
 UK 12": Rosie/BTRun/River, with typos, lists E Streeters as "East Street," great cover, out of print, rare, m/m, mb\$17  
 DUTCH 12": Dancing/dub/blaster mix, great 12" from Holland, m/m mb\$5  
 SPAIN LP: Historia de la Musica Rock, a great Born to Run with a completely different cover, full color booklet, ss/ mb\$17  
 SPAIN LP: The River, perfect, m/m, mb\$15  
 USA LP: Wild, Innocent, pc with promo stamp on the back cover, vg+/vg+ mb\$10  
 USA LP: The River, white label promo, dj only copy, rare, pristine, m/m mb\$12  
 USA LP: Born to Run, "John" Landau version, peeled, misprint, vg+/vg+ mb\$11  
 USA LP: Darkness, red label promo with rare timing strip on cover, vg+/m mb\$15  
 USA LP: Wild, Innocent, super rare early promo redlable, timing strip, vg+/m mb\$25  
 SPAIN LP: Saludos Desde Asbury Park, (Greetings) rare, still sealed mb\$12  
 SPAIN LP: Darkness, titles in spanish, rare pressing, still sealed mb \$12

## Set sale

We've got quantity of these items; if out we'll refund your money. Add \$1.50 per order for postage in the US; overseas, write first and we'll send you a bill with postage noted. Satisfaction guaranteed.

USA 45: Dancing in the Dark, PS, m/m \$2  
 USA 45: Hungry Heart/Fade Away, m, \$2  
 USA 45: Born to Run/Spirits in the, m, \$2  
 USA Tour Program, 1980, rare \$7  
 USA Booklet, Steel Mill program \$5  
 UK magazine, History of Rock 105 \$6  
 USA 45: Cover Me/Jersey Girl PS m/m \$2  
 DUTCH 45: Dancing/Pink Cad. PS m/m \$6  
 CANADA 45: Cover Me/Jersey PS m/m \$3  
 CANADA 45: Born to Run/Spirits, blue french hall of fame label, mint \$3  
 CANADA 45: Dancing, PS, m/m \$3  
 USA 12": Southside Johnny, promo 12" of "Get Your Body on the Job" m/m \$3  
 USA 12": Southside Johnny, promo 12" "Trash It Up," mono/stereo, m/m \$3

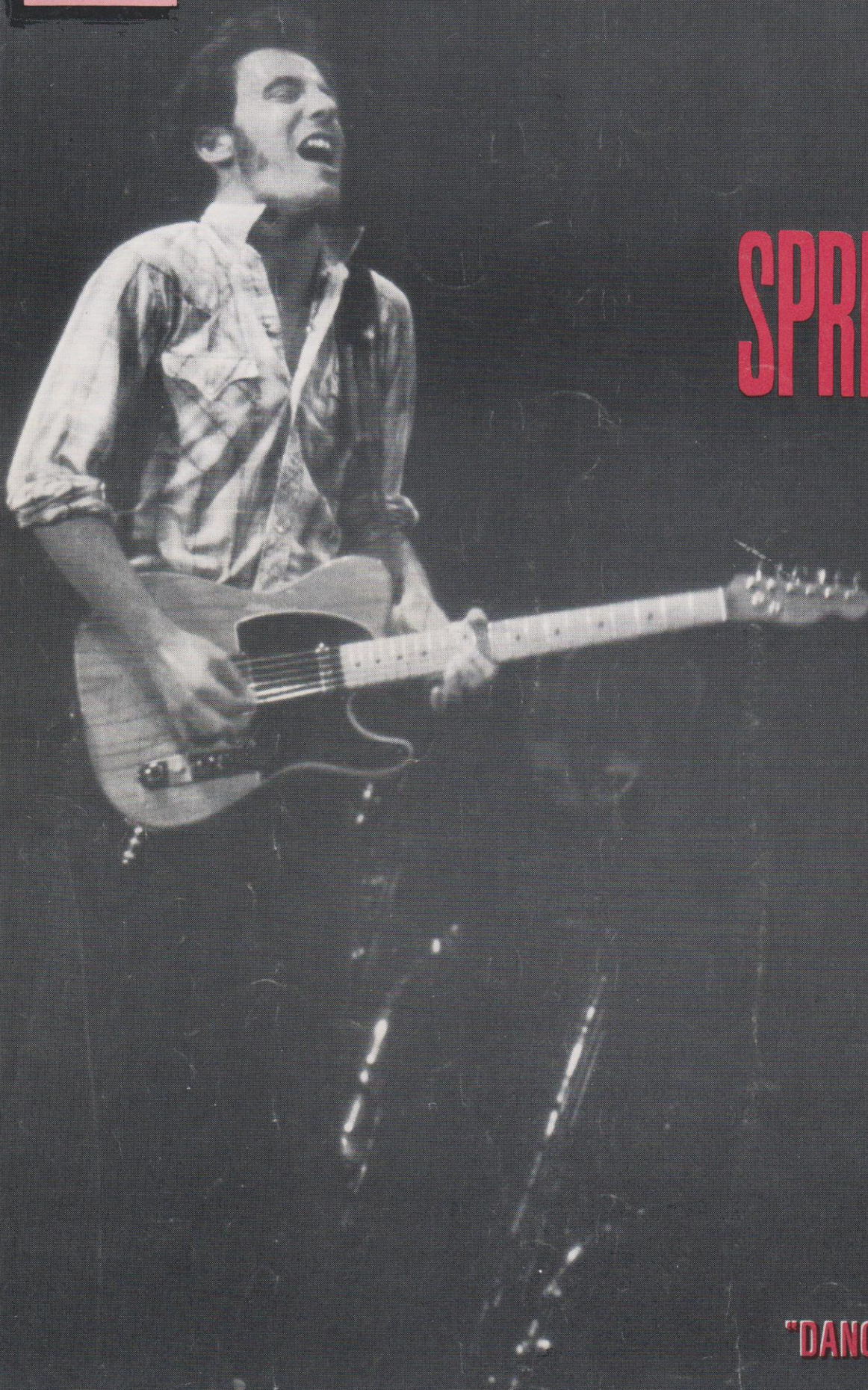
BACKSTREET  
RECORDS

PO Box 51225 Seattle, WA 98115

Money orders and cash sent out in 24 hours--checks take three weeks. Your satisfaction is guaranteed on all items.



Off the wall



# BRUCE SPRINGSTEEN

NEW ALBUM

# BORN IN THE U.S.A.

INCLUDE  
NEW HIT SINGLE

"DANCING IN THE DARK"